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• NEWSPAPER

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Newsweekly

TAPE/AUDIO/VIDEO PAGE 43

HOT 100 PAGE 60

TOP LP'S PAGES 62, 64

Billboard

CRIA Members Vote Due on Study Bids

By RITCHIE YORKE

TORONTO—The major record companies in Canada—members of the Canadian Recording Industry Association (CRIA) are set to vote this week on a series of important proposals known as the Core Project.

Basically, the project consists of an independent look at the Canadian music industry and its strengths and problems, leading to a series of nine recommendations, prepared by the Carleton Cowan public relations company.

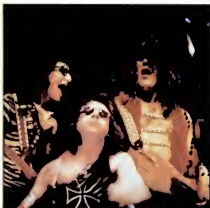
The Core Project, commissioned by CRIA members last spring, was unveiled at the annual general meeting of the Association, which took place at Mont Gabriel, P.Q., Thursday (20).

CRIA executive secretary, Brian Robertson, said that if the recommendations are accepted by members, it would "make a big difference to the current situation in Canada."

Robertson continued: "It's a pretty detailed report. It involves a bunch of things including Canadian content, exposure for the industry, television, the chart system. There are nine recommendations in all. They all involve key areas. Only a couple of them could be termed long range."

"There are at least six proposals on which we feel action must be taken immediately."

Robertson said he could not detail the recommendations until after this week's meeting but he did admit that "two or three" of the proposals related to activities similar to those undertaken on behalf of Canadian music by Maple Music Inc., the non-profit arm of the CRIA formed in 1971. (Continued on page 47)



BROWNVILLE STATION. "YEAH!" That's the fan's reaction and the name of BROWNVILLE STATION's newest album (Big Tree 2102), distributed by BELL RECORDS. (Advertisement)

Store Survey Shows Unique Buying Habits

By CLAUDE HALL

LOS ANGELES — Minority women 16-34 years of age are buying most of the new soul singles being turned out. In pop singles, white girls 12-15 years old are buying a lot of singles, but then it's neck and neck between the ladies and the men in regards to the purchase of singles up to the age of 24. Before (Continued on page 66)

'Irked' BPI Will Bow Own Report

By ROBERT ROSSON
(Staff Member: Music Week)

LONDON—Following the growing discontent in the record industry with the production, sales and import statistics compiled by the Department of Trade and Industry, the British Phonographic Industry is to start producing its own figures from sales information supplied by both member and non-member companies.

The direct cause of this move was the decision by the DTI last year to start releasing statistics once a quarter instead of on the former monthly basis.

In a letter sent out to 34 record (Continued on page 48)

Travel Costs Acts \$20-\$30 Mil Yearly

By JOHN SIPPET

LOS ANGELES—The routings of recording acts is contributing between \$20 and \$30 million to U.S. tourism yearly, a survey of persons and organizations in such activity revealed last week. Major booking agency representatives guesstimated that well over 3,000 acts, ranging from local to regional to national impact, are traveling at least four days per week.

Probably the most expensive and

Boogie-Woogie Jumps As '70's Go Like '40's

By ROBERT SOBEL

NEW YORK—Music of the forties and boogie-woogie music in particular is adding its beat to the nostalgia boom as old and new artists and major labels vie for the nostalgia dollar. The boogie-woogie revival, kicked off by Bettye Miller performing "Boogie-Woogie Bugle Boy From Company B" on her Atlantic LP "The Divine Miss M," which contains others songs of the forties and, more recently, "The Pointer Sisters" album on Blue Thumb, has spurred new battles.

Most prominent is the fight shaping between Paramount Records and MCA. Both labels last week released LP's by the original Babes of Boogie, the Andrews Sisters. The sisters sing the same songs, including "Bei Mir Bist Du Schön," "Boogie-Woogie Girls of Company B," "Beat (Continued on page 10)

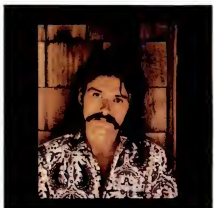
Seek Global Rules for '45'

By EARL PAIGE

NEW YORK—World standards for manufacturing 45's will for the first time be coordinated in a study recommended by a committee of the Electronic Industries Assn. The action came following a report to the committee here on the efforts to improve the quality of singles growing

out of Billboard's Jukebox Programming Conference.

Europeans at the meeting here of EIA's P-2 standards committee and a serrated drive rim and small-hole, punch-out center were standard in Europe. Both features relate to recording. (Continued on page 37)



Jesse Colin Young grows songs as strong and beautiful as the tunes of California's Main County, where he lives. These songs, his line new band and his unmatched silver voice make for a gently powerful new Warner Bros. album, *Song for John* (BS 2734). (Advertisement)

"Pride Productions announces the formation of its own record company to be distributed by United Artists Records. We are very proud of our initial artists: Shirley Sylvers, Michael Sylvers, The Incredible African Reggae Band, The New Sensations, David Crawford and (20% size) and more exciting artists soon to be named. (20% size) Pride Productions by Keg Johnson, Jerry Peters and Michael Viner."



**Every major
TV and
radio station in
the country
is playing our
song.**

Dottie West's hit tune "Country Sunshine"—it started out as the catchy jingle for Coca-Cola, turned into Dottie's new single and broke high on to the country charts. Now it's crossing over into pop.*

**Dottie West's
"Country Sunshine,"**
APBQ-0072
is the real sound.

ASCAP \$ees Hotels, Kiddie TV, Country & School Boo\$

LOS ANGELES—ASCAP President Stanley Adams told a standing-room-only membership meeting at the Beverly Hilton hotel here that the performance society will reach even greater heights in 1973 than its optimistic first-eight-months financial report (see adjacent story) indicated.

Adams and several other speakers pointed to a number of factors which appear to be ready to swell the society's coffers in 1973 more.

At Shulman of Melvin Mills pointed up the revenue possibilities which might accrue from "Russian

adherence to the copyright agreements," space satellite transmission of copyrights as discussed at the recent Nairobi conference and the SISAAC projected computerization of all member writers and publishers in all affiliated international societies, which is being coordinated in Switzerland.

Shulman noted ASCAP's increasing share of country music hits had reached a point, where the remaining dissident Georgia broadcasters, who had been trying to work toward lowering ASCAP rates, now appeared ready to sign a regular

ASCAP station agreement. Nashville is contributing so well to ASCAP's share of market that the society's first membership meeting there is slated Nov. 14, Shulman announced.

He also outlined an intricate graduation plan.

(Continued on page 66)

RCA Timing On 'Q' Disks

NEW YORK—RCA Records has just released two Quadradiscs, each of which contains at least 28 minutes of program on each side. The timings are being viewed by RCA as significant progress in the timing limitations of discrete 4-channel disks.

Previously, RCA had been able to place only 25 minutes of information on each side.

John Padwell, director of new product development for RCA, said the breakthrough was the achievement of a "vital competitive goal," stating that the increased time will assist RCA in reaching many steps.

(Continued on page 66)

Move to Ease Canadian Content Rule Underway

By RITCHIE YORKE

TORONTO—Representatives of major record companies in Canada are preparing to make an official presentation to the CRTC requesting an end to, or a significant reduction in the present Canadian content regulations.

The group will be led by Capitol Records (Canada) president, Arnold Goscwicz, who is also president of the Canadian Recording Industry.

(Continued on page 47)

Jim Croce Dies In Plane Crash

NEW YORK—ABC/Dunhill Records artist Jim Croce was killed Friday (21) when a light plane in which he and members of his group were traveling failed to clear trees upon taking off from a Louisiana airport.

Croce, who was leaving Louisiana following a performance at a college campus, was well known for his singles "Bad Bad Leroy Brown," "You Don't Mess Around With Jim" and "Operator." Currently on the market is his LP "Jim & Times."

Other members were also killed in the crash.

MCA Records Shifting to EMI In U.K. After 40-Year Decca Deal

LONDON—EMI Records here has concluded an agreement with MCA Records, Los Angeles, to handle all catalog of the U.S. label after Jan. 1, 1974, according to Mike Maitland, president of MCA Records, and Gerry Oord, managing director of EMI Records. Maitland and MCA vice president of administration Lou Cook have been in the United Kingdom two weeks working out arrangements.

MCA product has been handled for the last 40 years in England by British Decca. MCA's office in London

will be moved to EMI's Manchester Square head office. The deal includes plans for bringing back to life some old material via EMI's MFP (Music for Pleasure) label, plus mail-order packages through World Record Club.

The new agreement was negotiated by Maitland and Lou Cook with Oord, Toy Featherstone, Bob Mercer, and other EMI officials. The new product will be on the MCA label, which Maitland in the past year or so has turned into a worldwide image.



SIX FOOT, full-color blowups of album covers have quadrupled sales on the outdoor-displayed LP's, according to Rick Kelly, owner of 2,500 square-foot Records Inc. The corner on which the store is located is the second busiest intersection in Oklahoma City. (Picture by Rick Kelly.)

Phonogram Issues Merc. Golden Classic Series

NEW YORK—Phonogram's classical division will issue a new series, Mercury Golden Classics, comprising of acclaimed Mercury recordings released from 1958, which will be pressed in Europe and imported

for distribution in the U.S. market. The move marks the first time that an American company's recordings have gone such a route regarding distribution and manufacturing, according to M. Scott Marquis, director of Phonogram's classical wing.

The series, Mercury Golden Imports, will be manufactured by Philips in Holland and in their updated form, will have the same quality that is standard for Philips Imports. Ms. Marquis said. An initial release of 18 albums is scheduled. All, with the exception of one, which is in electronic form.

(Continued on page 42)

RIAA Summons Label Executives To NAPRA Meet

LOS ANGELES—The Recording Industry Association of America (RIAA) has called a meeting of recording executives to meet with

members of the National Association of Progressive Radio. Announcers here to discuss ways and means the record industry can help combat drug abuse.

Hillary Hicks, secretary of NAPRA, said that his understanding was the meeting would be a closed meeting and that local record labels would have two or three representatives each, mostly from their a&r departments. NAPRA was contacted by Stan Gortikov, president of RIAA, in regard to the meeting.

The meeting will be Oct. 2 in the Century Plaza Hotel here starting at 9:30 a.m.

NAPRA will officially unveil their

(Continued on page 66)

Western Mgrs. Fete Warner's Joe Smith

LOS ANGELES—Joe Smith, president of Warner Bros. Records, was presented with the industry man of the year award last Friday (21) by the Conference of Personal Managers, West.

Making the presentation was Don Rickles. Other awards, recipients and presents included: entertainer of the year, Loretta Lynn; personality of the year, Peter Marshall, Cliff Arquette; and a special award, Monique James, George Peppard.

The 17th annual awards dinner was held at the Beverly Wilshire Hotel.

MCA UNVEILS ELTON JOHN 2-LP SET VIA TV STUNT

LOS ANGELES—The new Elton John 2-LP package "Goodbye Yellow Brick Road" on MCA Records was unveiled here Thursday (20) in a super closed circuit New York-to-Los Angeles telecast press party that had even Greenbrooks, N.C., thrown in as a bonus. The telecast, which featured a question-and-answer session with radio air personalities such as Bull Weaver of KFRC-am in San Francisco and Tom McKay, music director of KNX-FM in Los Angeles on hand, was a hookup between stage 6 at KTLA-TV here and the Hilton Hotel in New York. About 50-60 radio and press executives were on hand in either place. John had performed in Hawaii the night before and supposedly he'd flown on to Greenbrooks to prepare for his next performance on a 42-city tour.

Gus Dugdon, with Rocket Records president John Reid, directed the press function here. Bernie Taupin, who wrote "Goodbye Yellow Brick Road" the New York function. In both places, executives on hand got to hear a preview of five tunes from the album, which should be available in a couple of weeks. Tunes included his next single, "Goodbye Yellow Brick Road" and "Funeral for a Friend/Love Lies Bleeding." A rock masterpiece.

Mike Maitland, president of MCA Records, flew back from negotiations with BMI Records in London to be on hand in Los Angeles for the event. Arlie Moggi, vice president of MCA Records, was also there along with other MCA executives.

But after it was all over, John and his band walked out from behind a screen. They had been on television in Los Angeles, but the set was only a few feet away. Greenbrooks had been a hoax. New York, of course, must be presumed to have been real.

Way to Beat Tight Playlist?

LOS ANGELES—Noted composer and conductor Ralph Carmichael, president of Lexicon Music and Light Records, has found a way to beat the tight playlist of nearly every radio station in the nation—and by using radio.

For almost two years, he has been producing a weekly half-hour radio show called "The Ralph Carmichael Music Special" and it's now featured on around 600 radio stations. The show interviews recording artists and plays their music.

About two months ago, Carmichael got the idea of doing a "deep" type show and this weekly two-hour show is already on 50 radio stations.

"I've got my cap on 1,000 radio stations for the half-hour show (Continued on page 22)

LA's NARAS SETS SIDEMEN AWARDS

LOS ANGELES—Most Valuable Player awards for studio musicians are being kicked off this month by the local chapter of the National Academy of Recording Arts & Sciences here. NARAS' members will give out awards to be presented mid-November. The New York NARAS chapter already has a similar program.

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Musical Isle's Recycling Deflates Returns, Adds to Profits

By SAM SUTHERLAND

NEW YORK—A comprehensive "recycling" program for both albums and singles has resulted in significant reductions in returns for the Musical Isle of America St. Louis branch and its satellite recycling operations in Kansas City, Denver and Baltimore-Washington.

The program, initiated 18 months ago by MIA vice presidents Norm Hausfather and Norman Weisberger, has been developed as a basic operating policy, and has brought returns this year to below 20 percent, according to Hausfather. That figure is significantly below the national average on returns, Hausfather added.

Under MIA's program, separate new product and return areas have

been replaced at the warehouse by a master picking area. When product is returned, defective pieces are separated, and all remaining product is then newly ticketed and, where needed, rebagged. Product is then returned to the master picking area, where it is funneled to new locations, permitting records to enjoy a second chance.

The policy is automatically operated for all LPs and tapes.

With singles, specific titles are subject to the same recycling process, with new sleeves and price information. MIA reports that they have salvaged 3,000 to 4,000 sales, through their four outlets, of singles which formerly would have been returned.

Strong-selling singles that have dropped in sales are retained as well, with the new sleeves and price information geared to eventual distribution as oldies.

Hausfather admitted that the approach is more expensive and requires additional filing and inventory work, with the rebagging the chief expense. However, he noted, this system has been developed so that product returned generally leaves the picking area and is relocated within days after receipt of the records.

Other advantages include reduced freight costs and control of heavy reordering on product that is now reclaimed through the recycling procedure.

More 'Festival-Styled' Concerts Planned

LOS ANGELES—A series of future festival style concerts are currently being planned by Neil Plumer, who staged last weekend's first annual Outdoor Country and Western Music Festival in suburban Riverside featuring Waylon Jennings, Kris Kristofferson and Jerry

The festival, at Val Lake, was held in what Ms. Plumer called a "natural bowl." The surrounding 2,000 acres had been contoured to give this effect.

Ms. Plumer began preparing for the concert some two and one-half months ago and received her permits on Aug. 14. Because of the late arrival time of the permits, she said, "we had to use a kind of blitz advertising campaign. We ran radio spots, primarily 30 seconds, on 10 stations between Bakersfield and San Diego, including one featuring Jerry Reed. We also put up billboards, ran print ads and distributed posters and flyers."

Admission for the festival was \$8.50 prior to the ac-

tual date (Sept. 22) and \$10 at the gate. Space for 600 campers was available, with a package price of \$37 for two nights for camper space and admission.

Ms. Plumer said she is planning several other festivals, "not necessarily country oriented. We thought the acts on this festival were more crossover than purely country, and we are thinking of possible rock festivals in the future. But I think the pop-country crossover is the direction much popular music is going in."

"I will be doing another festival by next April at the lake," she continued, "and would like to get to the point where I can do one in a different part of the country or in different countries every three months."

For the festival last weekend, Ms. Plumer brought in food trucks, 150 security men, a horse patrol, medical helicopters, medical tents, tents for sleeping and 250 restroom facilities. The only alcohol served at the festival was beer.

Club Review

New Roxy Rocks With Disk VIPs On & Off Stage

LOS ANGELES—Opening night at the Roxy theater nightclub was a gala affair, pulling together the contemporary music community here as few other recent events have. Reserve tickets to Neil Young's six-two-nightly shows at the 500-seat facility had been sold out as soon as the box office opened last week. As the first show audience emptied out through large side exits shortly after 11 p.m., the waiting line for the late show extended far down Sunset Blvd.

Cheech & Chong made a hilarious surprise guest appearance to start the show. It was announced that previously-billed opener Art Grin had cancelled due to illness of a member, however, Grin leader Nis Logrin was present to back Young on piano and guitar. The substitute opener was Graham Nash, Young's former cohort in Crosby, Stills, Nash & Young.

Other artists performed at their peak capacity, concentrating on unfamiliar but excellent new songs and winning a deserved standing ovation. A full review will appear next week in Billboard's Talent Section.

Celebrities present in the audience included John Elton, Carole King and Herb Alpert. Executives of major record companies were also heard. Despite predictable behind-the-scenes confusion, service and staging went quite smoothly out of the spectacular intermission diversion was provided by the acrobatic antics of TV's "Soul Train" dancers.

NAT FREEDLAND

RICH GETS GOLD

NEW YORK—Epic recording artist Charlie Rich has struck gold for the first time with the single "Behind Closed Doors." The tune is culled from the Epic LP of the same name.

Winterhalter Dies at 64

NEW YORK—Howard Winterhalter, veteran arranger-conductor, died of cancer Sept. 17 in Greenwich, Conn. Hospital. He was 64. Winterhalter, for 13 years, he arranged music for the orchestra for such artists as Eddie Fisher, Perry Como, the Ames Brothers and Marla Lanza. His lush orchestrations accounted for 11 gold records by other artists on the label.

During the big-band era of the '40s, Winterhalter played with some of the top bands including the Dorsey Brothers and Count Basie. He turned to arranging while with Tommy Dorsey. In 1948, he joined MGM Records as music director before signing with Columbia the following year. Winterhalter came to RCA in 1950 where he remained until 1963.

In addition to his studio duties, the musician had conducted the Washington Symphony Orchestra, the Milwaukee Symphony and the Hollywood Bowl Orchestra. He recorded on a frequence basis for other labels. He leaves a wife, two sons, a brother, a sister and three grandchildren.

Executive Turntable

Barry Oslander has been appointed director of productions for the newly formed Stone Diamond Productions, a division of Jobete Music, publishing arm of Motown Industries. Prior to his appointment, Oslander had been general professional manager at 20th Century Music. ... Jim Pettigrew has been appointed to the publicity duties of the General Recording Corp. Previously a freelance writer, Pettigrew will be responsible for coverage on GRAC/Arcade Records artists. ... David M. Richardson has been named media director for Roxy Shacks West Coast stores. Richardson, who has been with the company since 1970 as a regional advertising manager, will be responsible for buying print, radio and television advertising in the states of California, Arizona, Nevada, Utah, Oregon, Idaho, Washington, and Montana.

Barbara Starling, former general manager of Royal American Records, has been named national sales manager for Nationwide Sound Distributors, a sales agency for independent record labels. ... Thomas Williams has been named director of national promotion for Toast Records, a division of Cinnamon Records. Most recently a vice president of Owens-Fair and Associates, a Nashville-based public relations firm, Williams has also worked in the music business for Capitol Records, Mercury Records, and Cinnamon Records. Sue Duncan, formerly with Mercury Records, has been appointed executive secretary to Cinnamon promoter Johnny Morris. ... Eddie Chan has departed the Robert Stigwood Organization in Hollywood. He will announce plans shortly. ... Joe Gueroles, musical director of the Las Vegas Hilton, has been promoted to musical director of Hilton Nevada Properties. ... Liza Williams, formerly with Warner Records, has been named as publicity chief for Capitol Records, has been named music editor of the Los Angeles Weekly News.

Roger Birnbaum has been named assistant to A&M Records director Ed Kip Cohen. Birnbaum was previously with Management III and Capitol Records in New York. ... Bob Lockhart has been named art director for Warner Bros. Records, assisting executive art director Ed Thrasher. ... Steve Backer has been named general manager of Impulse Records. He was previously national promotion director for the label. ... John Dixon has been named to the newly created position of assistant national promotion director for Impulse and Blueways Records. He previously was a promotion man for ABC/Dunhill Records, West Coast. ... Woodrow W. Riggs has been named western region credit manager for Capitol Records. ... Bob Eisner has exited as West Coast editor of Crawdad Magazine to form Hard Jack Productions in Hollywood.

SEPTEMBER 29, 1973, BILLBOARD

Vancouver Tape Plant Raided; 'Alert' Posters

NEW YORK—In the latest developments in the fight against pirated tapes, FBI agents have raided an alleged pirate tape operation at a business building at 502 Washington St., Vancouver, Wash., and seized several thousand tapes, the U.S. Attorney's office in Seattle has pledged a full-scale war against those who "engage in the manufacture, distribution and sale of illicit versions of

copyrighted sound recordings"; and the RIAA has produced six large three-color posters designed to alert consumers to pirated product at the retail level.

According to local law enforcement authorities, the Vancouver raid was the culmination of an investigation into the alleged pirated activities in Oklahoma City and Portland. The operation was moved to Vancouver just prior to the FBI raid, said the authorities. Some \$10,000 worth tapes were seized in the raid.

The RIAA posters, designed by Warner Bros. Records, will be released monthly to highly trafficked record and tape retail outlets, according to the association.

"Individual captions on the posters read: 'This Man Makes Pirate Tapes ... Badly.' 'Pirate Tapes Bring Out The ... Worst In Stereo'; 'Six Ways To Spot Pirate Tapes'; 'Pirate Tapes Are ... Cheap!'; 'Take Time To Rip Off ... Even the body'; and 'Pirate Tapes Sound Like ... Garbage.' The first two posters in the series will be distributed by WEA.

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Record Hunter 'Lesse Expires April '76

NEW YORK—Record Hunter's present lease expires April 1976, not April 1974 as stated in Billboard magazine's A-10-year lease being negotiated, effective April 1976, according to a Jayboy Enterprises spokesman.

More Late News
See Page 66

New
From

AMERICA'S FAVORITE SINGING COWBOYS

THE ADVENTURES

OF PANAMA RED



Wise
NEW RIDERS,
SAN FRANCISCO.

September 29, 30
Universal City Amphitheatre
with Wayne Jennings & Commander Cody
Los Angeles, California
October 12
The Palestra, Univ. of Rochester
Rochester, New York
October 13
Capitol Theatre, Passaic, New Jersey
October 14
Gym-Middlesex Co. College, Edison, New Jersey
October 19
Township Auditorium, Columbia, South Carolina
October 20
Duke Univ.-Duke Indoor Stadium
Durham, North Carolina
October 21
Virginia Commonwealth Univ., Richmond, Virginia
October 25
Tower Theatre, with Commander Cody
Philadelphia, Pennsylvania
October 26
Orpheum (Aquarius), Boston, Massachusetts
October 27
Coliseum, Univ. of Maryland, with Commander
Cody, College Park, Maryland
November 1
Music Hall, with Commander Cody, Houston, Texas
November 2
Laurie Auditorium, San Antonio, Texas
November 3
Texas Hall, Univ. of Texas, Arlington, Texas
November 4
Armadio World Headquarters, Austin, Texas
November 10
Chapin Hall, Williams College
Williamstown, Massachusetts
November 11
Reed Athletic Center, Colgate Univ.
Cottler Ct., Hamilton, New York
November 18
Physical Education Center, Univ. of
Hartford, Hartford, Connecticut
November 20
McArter Theatre, Princeton, New Jersey
November 23, 24
Academy of Music, New York City, New York
November 28
Chicago Auditorium Theatre, Chicago, Illinois
December 4
Milwaukee Arena with Beach Boys (tentative)
Milwaukee, Wisconsin
December 5
Univ. of Wisconsin, Dane County
Community Coliseum with Beach Boys
(tentative), Wisconsin
December 14, 15
Winterland, San Francisco, California

MC 32450

The frontier spirit isn't dead
in America. It's alive in the
music of the New Riders of the
Purple Sage.

The New Riders have always
been rock and roll trail-
blazers, whether it's been on their
enormously successful tours,
or on their critically acclaimed
and best-selling albums.

Now they've got a new album
called "The Adventures of
Panama Red," their tightest,
prettiest and most imaginative
effort to date.

So when the people of America
search for new frontiers,
whether on foot, by horse, or just
sitting at home, you can bet
that "Panama Red" will help
them get there.



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COLUMBIA RECORDS & TAPES

A hit single
"MIDNIGHT HOUR"

#6934

from a hit album

SD 7024



CROSS COUNTRY

On Atco  Records and Tapes

Watch Cross Country perform their hit single on Don Kirshner's Rock Concert TV Show featuring The Rolling Stones during the week of September 27 through October 6. See local listings for time, date and station.



This One



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Off the Ticker

MAGNETIC TAPE ENGINEERING CORP. (Magtee), North Hollywood, Calif., reported a 27 percent sales increase for the sixth month period ending June 30, compared to the year before period. Sales for the current six months were \$1,125,561 compared to \$884,488 in 1972.

MCA INC., Universal City, Calif., has increased the size of the board of directors to eight members.

WALT DISNEY PRODUCTIONS INC., Burbank, said it in-

tended to make a \$50 million Eurodollar public offering of convertible subordinated debentures. Proceeds from the offering will be used to refinance the company's bank debt at more favorable interest rates.

The interest rate on the offering hasn't been determined, but the company expects a favorable rate, "since a strong interest in the company's securities exists in the Eurodollar market," said Donn B. Tatum, Disney chairman.

The Eurodollar market is trading of European deposits on U.S. dollars.

Tatum estimated that earnings on a fully diluted basis for the year, ending Sept. 30, will be \$1.65 to \$1.70 a share, compared to \$1.41 a share in 1972 for an increase of 17 to 20 percent. Earnings in the fourth quarter will be about 65 cents a share, fully diluted, compared to 55 cents in the fourth quarter last year.

HANDLEMAN CO., Detroit, declared a quarterly dividend of 17 cents a share, payable Oct. 8 to stockholders of record on Sept. 21.

David Handleman, president, said that "although sales for the first quarter (Billboard, Sept. 22) were not up to expectations, the company is in an extremely strong position to achieve substantial sales increases when the recorded music industry moves into a more dynamic era."

MEMOREX CORP., Santa Clara, Calif., reported a \$101 million

loss for the first half of 1973, resulting from large writeoffs totaling \$93 million.

The net loss was \$101.4 million, or \$235.54 a share, compared with a profit of \$334,000, or nine cents a share, during last year's first six months.

Off the Ticker

MEMOREX CORP.			
	1973	1972	
June 30			
Sales	\$ 5,822,800	\$ 9,541,500	
Net income	(401,381,000)	6,236,000	
Per share			
Common shares	6,203,000	5,915,000	
a. Writeoffs of \$400,000 from computer system products program, \$17,373,000 for a change in accounting policy pertaining to deferred research and development expenses and lease acquisition costs, and \$15,658,000 for revaluation of assets b. Income.			

MAGNETIC TAPE ENGINEERING CORP. (Magtee)			
	1973	1972	
June 30			
Sales	\$1,125,561	\$884,488	
Net income (loss)	(19,987)	(28,126)	
Before extra. income	26,309	(28,126)	
Net income (loss)	6,322	(28,126)	
Per share			
Before extra. income	(.63)	(.04)	
Net per share	—	(.04)	
After extra. income	—	—	
Shares outstanding	636,300	636,300	

TANDY CORP.			
	1973	1972	
June 30			
Sales	\$311,362,643	\$423,248,338	
Net income	\$8,533,133	\$2,636,219	
Per share	1.36	1.41	

ROSS CORP.			
	1973	1972	
June 30			
Sales	\$10,788,813	\$7,467,653	
Net income	1,223,435	487,921	
Per share	.40	.21	

Audiofidelity to Seek Licensees

LOS ANGELES—Herman Gimbel, president of Audiofidelity Enterprises (Audio Fidelity Records), admits the company has had its ups and downs.

"Fiscal 1973 was a mixture of disappointment and solid accomplishment," he told shareholders. "The disappointment derives from the fact that operating earnings (before extraordinary items) fell off from the previous year, largely because of the loss of royalty income after selling Chart Records."

Gimbel said Chart Records was sold because of "changing market conditions which made the profitable operation of that division doubtful."

Accomplishments were the company's earnings per share (after extraordinary items) increased to 31 cents, and the sale of the Milestone Record division for cash.

To replace the lost revenues of Milestone, Audiofidelity acquired product lines through distribution and licensing agreements, including distribution of Chairescore Records, a jazz label.

The company is also negotiating licensing rights of Black Lion and Freedom Records, both jazz labels. Gimbel reports that the company's own label, Audio Fidelity Records, and a subsidiary company, Phil Schapiro Inc., artist management and production firm, continues to build their bases.

Gimbel said Audiofidelity's principal area of concentration will be "to increase sales by acquiring additional product lines, adding to existing catalogs, and to improve distribution."

Market Quotations

As of closing, Thursday, September 20, 1973

1973	High	Low	NAME	P-E	(Bases 100)	High	Low	Close	Change
27	7%	Admiral	6	374	11%	10%	11%	+ 1%	
40	21%	AAV Corp.	5	3355	32%	10%	11%	+ 1%	
13%	5%	AAV Corp.	5	20	8%	8%	8%	+ 1%	
15%	3%	Amper	12	60	5%	5%	5%	+ 1%	
8%	2%	Automatic Radio	7	42	2%	2%	2%	+ 1%	
20%	8%	AVCO Corp.	4	663	10	8%	8%	+ 1%	
7%	12%	Bell & Howell	7	1644	10%	10%	10%	+ 1%	
73%	22	Bell & Howell	11	1305	36	30%	35%	+ 5%	
6%	1%	Capital	—	250	10%	8%	8%	+ 1%	
107	28%	CB	—	1716	31%	28%	31%	+ 2	
14%	4	Columbia Pictures	—	403	4%	4%	4%	+ 1%	
3%	2%	Cong. Corp.	5	180	3%	3%	3%	Unch.	
14	4%	Creative Management	7	79	6%	6%	6%	Unch.	
102%	71%	East-West	57	1681	61%	70%	70%	+ 1%	
8	2%	EMI	13	36	3%	3%	3%	+ 1%	
74%	56%	General Electric	2	688	57	81	81	+ 4%	
46%	21%	Gulf & Western	—	813	26%	24%	26%	+ 1%	
18%	7%	Harvard Corp.	8	89	10%	9%	10%	+ 1%	
67%	6%	Handman	—	487	6	7%	8	+ 3	
7	1%	Harvey Group	27	59	1%	1%	1%	Unch.	
10%	3%	ITT	—	12054	36%	30%	35%	+ 1%	
40%	8%	Lafayette Radio Elec.	6	338	12%	10%	12	+ 1%	
35%	18%	Malvern Radio Elec.	6	779	22%	22	22	+ 1%	
34%	4%	Martell Inc.	—	557	4%	4%	4%	Unch.	
15%	10%	MCA	9	104	24%	24%	24%	+ 1%	
27%	13%	MGM	16	88	17%	16%	17%	+ 1%	
32%	10	Metrotrans	—	2612	12%	10	10	+ 2%	
88%	3%	Morse Electric Prod.	6	806	12%	11	11%	+ 1%	
59%	22%	Motorola	—	3029	58%	54%	59%	+ 4%	
25%	20%	No. American Philips	1	140	22%	23%	23%	+ 1%	
15%	22	Playboy Enterprises	18	456	33	30%	32%	+ 1%	
45%	23%	RCA	—	3814	24%	23%	24%	+ 1%	
25%	8%	Raychem	10	1885	47%	46%	46%	+ 2%	
36%	11%	Superscope	11	1380	33	37%	37%	+ 5%	
49%	15%	Tandy Corp.	15	4641	25%	21%	25	+ 4%	
30	2	Tenneco Corp.	7	64	6	6%	6	+ 1%	
14%	2%	Telco	—	13142	8	4	8	+ 2%	
37%	1%	Transamerica	—	2629	12%	11%	12%	+ 1%	
20%	11%	Transit	—	54	14	13%	13%	+ 1%	
17	6	20th Century	8	392	6	7%	7%	+ 1%	
10%	10%	Warner Communications	5	1026	12%	11%	12%	+ 1%	
20%	10	Westing	—	47	10%	10%	10%	Unch.	
12	1%	Wireless	—	52	2	1%	2	+ 1%	
56%	52%	Zenith	11	1394	33%	32%	33%	+ 1%	

As of closing, Thursday, September 20, 1973

OVER THE COUNTRY*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTRY*	VOL.	Week's High	Week's Low	Week's Close
ABNCO Ind.	55	4	2%	3%	Recoton	—	2%	2%	21%
Bally Mfg. Corp.	1010	61	56%	61	Schwartz Bros.	66	1%	1%	1%
Cartage TV	—	—	—	—	Walker's M. Co.	—	—	—	—
Chapman	118	8%	5%	5%	Omega-Alpine	118	2%	2%	2%
Gates Lease	218	8	7%	8	MMAC Corp.	—	1%	1%	1%
GRT	123	1%	1%	1%	Seaburg	1164	30	26%	29%
Imperial	20	7%	1%	1%	Onix	22	2%	2%	2%
Imperial Int.	—	1%	1%	1%	Kutson	125	5%	5%	5%
Korn Corp.	147	12%	12	13	Memorex	—	4%	3%	4%
M. Josephson	14	11%	11%	11%					

*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of completion.

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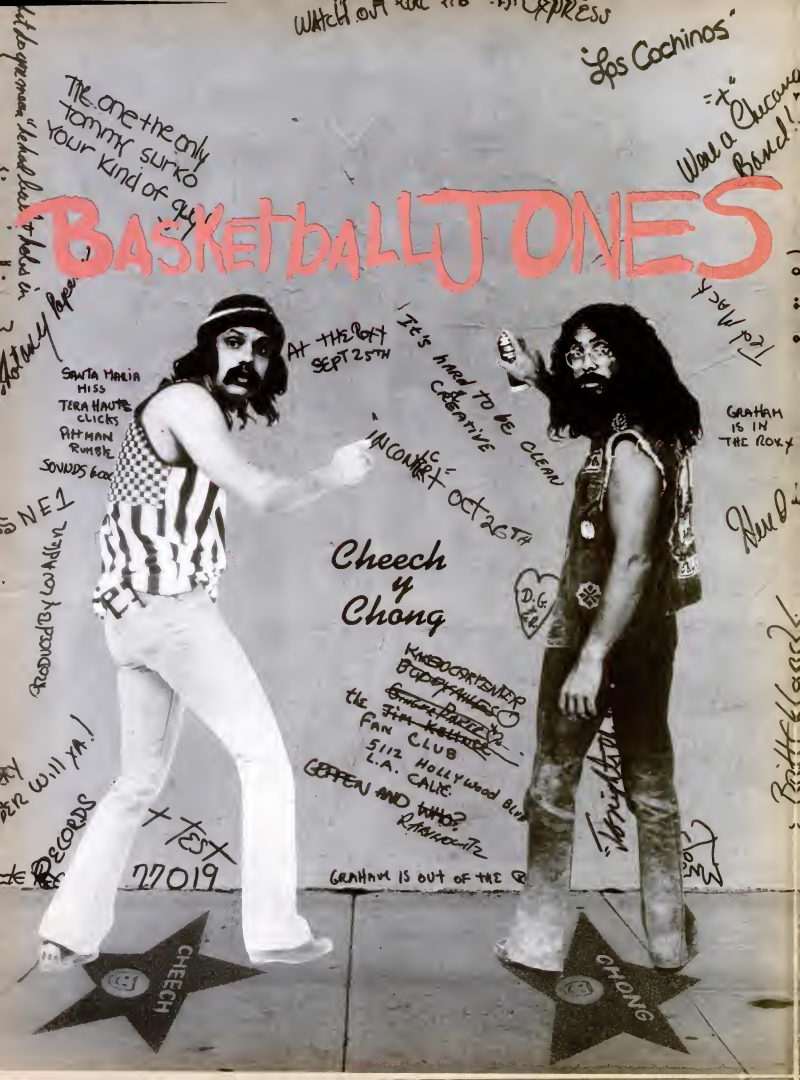
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Boogie-Woogie Jumps Again as '70's Disks Go Like the '40's

• Continued from page 1

Me Daddy," and "Don't Sit Under the Apple Tree," on both labels.

MCA's Andrews release, however, is a two-record set which has 24 tunes, while Paramount's is one LP with 14 of the Sisters' hits. The MCA package goes for \$6.98; Paramount's for \$3.98, suggested list.

The MCA package, "The Best of the Andrews Sisters," was taken from the monaural disks of the forties, in the days before high fidelity and rechanneled for stereo. The Paramount album, "Boogie-Woogie Bugle Girls," results from the Sisters re-recording their old hits in the fifties and sixties in stereo sound studios.

Consistent Midler LP
The Midler album is still on the chart this week at 62, continuing its long hit run. The single, from the album, "Boogie-Woogie Bugle Boy" by Miss Midler was a long-time chart resident. The Pointer Sisters album is currently No. 17 on the chart and has been enjoying a substantial run so far.

More examples of records highlighting forties tunes which are getting chart action are "A Little Touch of Schminclon in the Night" by Nelson on RCA and "As Time Goes By," a single from the album.

833 Battling Average
Strong indication of the impact of nostalgia is the rare appearance of five of the first six "Rose Goliards

MGM Musicals," on the best-selling chart and "Bubbling Under." The two chart makers are at 187 and 194. The two-for-one movie soundtracks retail for \$7.98. It's understood that the outstanding sales performance has MGM deliberating another set of releases, possibly before Christmas.

Even the classical best-selling LP chart reflects the forties revival. The "Now Voyager" and "Sea Hawk" LPs, both of which contain key excerpts from old movie tracks, have

been consistently chart-placers for classical sales departments and stores.

The Paramount Andrews LP is being promoted by the mailing to key dealers of a 20 x 24-inch four-color poster. The album is being mailed to MOR, top 40, progressive rock and campus radio stations.

George Osaki, creative services director, MCA, said the label is mapping a promotional campaign which will include merchandising support nationally.

Audio Devices Slates 'Q' Disk-Making Plant

WINCHESTER, Va.—Audio Devices, Inc. will construct a 26,000-square-foot disk manufacturing plant here in a move designed to capitalize on increasing demands for 4-channel disks and the emergence of the videodisk market, according to Peter Cunha, president.

According to Cunha, the new plant, for which ground will shortly be broken, will be the most modern

facility of its kind in the world. It will replace Audio Devices' existing facility at Glenbrook, Conn.

The Audio Devices chief executive said that the new plant will incorporate "clean room coating and inspection facilities, fully automated handling equipment and a new proprietary process for insuring absolute flatness and smoothness both of the aluminum disk, and lacquer coating which will make it the most modern facility of its kind anywhere.

"These features," said Cunha, "are necessary as the trend of disk recording has been to pack more and more information into narrower and shallower grooves, thereby making manufacturing tolerances in flatness, smoothness and cleanliness tighter and tighter."

Chief output of the plant will be unreceded master disks for use in the manufacture of high fidelity stereo and video recordings.

Cunha disclosed that some videodisks already in existence utilize virtually the same manufacturing process for which the Audio Devices master disk would be the best choice.

He continued, "For those videodisk applications now in the development stage, we have been working closely with the appropriate companies in order to provide mastering media which will meet their specific requirements." Joseph Kempler, the firm's director of advanced technology projects, heads the research and development of this technology.

Audio Devices, a subsidiary of Capitol Industries, was the first U.S. licensee of Pyral, a French firm which developed the lacquer disk manufacturing process. The company has been in production since 1937. The new plant will begin production within a year.

5th DENVER GOLD
NEW YORK—John Denver has struck gold for the fifth time with the album "Farewell Andromeda" on RCA Records. Denver's previous gold awards were the LP's "Poems, Prayers and Promises," "Acric," and "Rocky Mountain High." He also won a gold record for the single, "Rocky Mountain High."

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• Continued from page 1

supplied five technicians and a 30-foot truck to carry the sound equipment. It included a dozen bass bins and a dozen horns. Two console controls, one situated in the middle of the audience on first floor, which controlled the hall's sound; and another stage right which mixed sound and set volume for the stage monitors for the performers, were carried on all dates. Two half-track tape playback systems and an auxiliary cassette playback system ensured against the important sound effects used by Cooper not being heard during the two-hour performance.

Shure Miked Used
Thirty mics primarily made by Shure, were used during the tour. Fourteen mics were arranged around drummer Neal Smith during a show. There was a three-channel intercom system with 10-station hookup, with one channel hooking up all sound system people, while the second joined the lighting crew. The third was an emergency channel in case of breakdown. Brian Borst was chief audio engineer. His wife, Patty, directed spot cues. They had two assistants.

Lighting equipment weighed six tons. Libert said Joe Gannon, a stage producer who did Neil Diamond's Broadway show, was brought in by Gordon to handle the staging and lighting. "Alice Cooper is pure theater," Libert said. To ensure proper lighting, the show had 70 spot lamps, similar to the ones used above movie and TV production shows. Twenty lamps, equipped with 1,000-watt Leko bulbs, hung above the performance, attached to a two-inch metal pipe 40 feet long. The Cooper contract called for the promoter to furnish this essential at the location of the concert. The bulk of the other lamps were encased in a 20-foot wide and 20-foot high modular stage house made of plexiglass and steel, which was surmounted by a surrealist steel arch. The booking part also carried a rider, requiring a stage area 60 x 30 feet to enable the Cooper stage show to set up and

changed quickly. Four Super-Trooper carbon arc spots also had to be supplied by the promoter. There was also a large assortment of strobe, black and laser beam lighting the show carrier.

2 Trailer Trucks
The stage, which took almost two months to design and construct, along with other staging materials, weighed between three and four tons. The lights, stage and miscellaneous smaller equipment including at least two sets of musical instruments for the musicians, which included the five men in the group and two backups, were transported in two 40-foot air-suspended tractor trailers.

The need to surface the heavy equipment cut the average jump between shows to about 400 miles per day. This cut down on the number of possible playdates booked by John Podell of BMF Enterprises, New York, exclusive world booker for the Cooper show. There is a strong possibility the show will go out again late this year to cover cities which Cooper did not play in the March through June junket. (See next week's Billboard for more about Alice Cooper, Jethro Tull's touring and novel specialties in touring record acts.)

Redding Sues Jeffrey Estate

NEW YORK—Noel Redding, former bassist with the Jimi Hendrix trio, has filed suit against the estate of the late Hendrix manager, Michael Jeffrey. The action alleges that Jeffrey "converted" his own money which should have gone to the trio.

Redding's share of the group was 25 percent and the suit alleges total earnings over \$8 million were involved. A similar suit against Warner Bros. for back royalties earlier this year won Redding a "five-figure settlement," according to his attorney, Michael Shapiro.

Ampex Music Resurges; New-Account Campaign

• Continued from page 6

AMD's custom duplicating wing, another important revenue spinner for the company, has recently been reorganized to cope with the firm's expanded push in this market, with Harvey Uman heading the operation.

Describing the custom duplicating wing as AMD's greatest success story, Slover said the success was due in part to the fact that AMD was offering a total service encompassing mastering, mixing, billing, shipping, warehousing, inventory and returns.

The weakest link in the AMD chain is probably the division's prerecorded open reel catalog, which according to Slover was not nearly as successful as the firm would like it to be. He said that although the open-reel catalog was meeting with encouraging response from AMD's direct mail buyers, the major difficulty was in getting music retailers to give it shelf space.

"In an effort to come to grips with the problem, we have launched a comprehensive market testing project in the hope it would supply us with new marketing and merchandise

ideas for this product," said Slover.

Meanwhile, AMD has added 20 albums to its catalog of 4-channel open reel tapes, bringing to 30 the number of quadasonic titles in the division's open reel catalog.

The new releases include Ronnie Aldrich, Stanley Black, Tony Motola, Family Guitar Band, Tom Jones, Moody Blues and Chi-Lites.

Probe Mounts 'Ecstasy' Push

LONDON—Probe Records, U.K. distributors for product by ABC/Dunhill's Steely Dan, is mounting a strong point-of-sale promotion campaign for the act's new album, "Countdown to Ecstasy."

1,500 display cards are being distributed to selected retailers, and full page ads are being taken out in the consumer music press. A series of 45-second spots is being aired over Radio Luxembourg.

Label is also sponsoring a Steely Dan ballroom race at Radio Luxembourg's race meeting at Brands Hatch.

photograph
RINGO STARR



apple single 1865

FACT: Record industry trade papers are the most effective means of influencing radio programmers.

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Billboard commissioned the research division of Hegen Communications, Inc. to do in-depth research to disclose—for the first time—how advertising in trade publications influences airplay.

Various record manufacturers designated St. Louis, Missouri as a typical music market, prompting the research team to conduct in-depth interviews with individuals at 20 of the 21 St. Louis stations that program music. Here's what they found:

Of the top ten sources of information used by radio programmers, trade publications lead the field with a decisive 53.7 per cent margin.*

Most of the individuals interviewed in St. Louis admitted being influenced, in various ways, by trade paper advertising.*

After determining that trade paper advertising does, indeed, influence radio programmers, the researchers wanted to know how the different record industry trade papers compared against one another.

Within the St. Louis Market, 92% of the key programming sources read Billboard.*

More time was spent reading Billboard than almost the combined time spent reading the other two publications.*

As you can see, trade paper advertising does, in fact, influence radio influentials who program a station's music and expose it to the record-buying public. And Billboard has proven to be the number one source used by radio programmers to learn about and evaluate new releases through its news, reviews, charts and advertising. Projecting all this one step further, you could say that trade advertising in Billboard indirectly communicates to, and sells to, the all-important consumer.

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*Statistics compiled from independent research conducted by Hegen Communications, Inc., and is available for examination on request.

Massachusetts Entertainment Complex Bows

NEW YORK: The Performance Center, a new entertainment facility, opens in Cambridge, Mass., on Oct. 22. The venue will focus on rock, jazz, blues and other attractions, with shows to be given in two "mini-concert halls" within the facility.

The complex will be located on the top floor of the Harvard Square Car Barn in the center of Harvard Square, with 22,500 square feet of space divided into the two clubs,

known as Performance I and II. Both rooms will feature food and liquor.

Roger Abramson, vice president and executive producer for the center, anticipates bookings for seven nights each week, with additional talent programming on weekend mornings and afternoons. Admission prices will vary from \$1.50 to \$4.00.

Talent, drawn from national

headliners and local acts, will be budgeted at \$35,000 per week.

Other features include vintage art deco theater seats, completely restored; an enclosed ramp to the top floor, permitting crowds to wait in line without exposure to the weather; two elevators to carry musical instruments and staging equipment directly to the stage; dressing rooms, dressing trailers, equipped with refrigerators, showers, hot plates and couches; fully automated ticket booth; suspended lighting and sound platform; a sound system totaling at \$50,000, offering 100 speakers in Performance I and 128 speakers in Performance II, with two 16-track control and mixing consoles to facilitate live recording; a \$25,000 lighting system; movable acoustic ceiling panels and drapes to permit adjustment of the room's sound characteristics; sliding pleated skylights on the ceiling; a wall of large windows in both rooms, providing the audience with a view of the Cambridge and Boston skylines; and a computerized, automated bar system permitting maximum speed in operation and inventory control.

The complex has been located in Harvard Square to draw upon the city's estimated student population of 20,000, with major campuses within walking distance including Harvard, Radcliffe and MIT.

The Performance Center is a Massachusetts corporation comprised of several area businessmen, with George Berbeco serving as president and Peter Wasserman as vice president.

Kiel, Concert Pact on Coast

LOS ANGELES: Concert Associates and Kiel Enterprises have joined forces here to initiate a series of pop and classical concerts in San Diego.

First presentation will be the Big Band Cavalcade, set for the San Diego Civic Theatre on Sept. 22. That date is the first of seven bookings set for the next few months, with the series possibly to be expanded further.

Other attractions will include the Vienna Boys Choir, Johann Strauss Orchestra, Gilbert O'Sullivan and arrival de Mexico. The series will be promoted and produced by Steve Wolf and Jim Rasmiller of Concert Associates and Robert Mathews of Kiel Enterprises, with tickets to be sold on a series basis with a minimum of four concerts for a season discount and preferred seating.

New on the Charts



THE DE FRANCO FAMILY

The fast-breaking chart debut of "Heartbeat, It's A Lovebeat" by the De Franco Family took 60 by its second week presents two interesting background factors. The first is the seemingly golden touch of Russo Regan's 20th Century Records, just over a year old and with an impressive output of gold records with new artists ranging from soulful Barry White to MORish Maureen McGovern.

The second element is truly precedent-making. The De Francos kids are signed to 20th via the brand-new Lauffer Entertainment Group. Charles Lauffer has set this corporate offshoot for his powerful chain of teen magazines, which has been so important in building fans for previous youth stars.

The five De Franco youngsters, featuring Tony (13) as lead vocalist, were brought up in Canada's Ontario province by music-loving Italian immigrant parents.

The children took up instruments and gradually evolved into a highly popular semi-pro regional band. They appeared on local TV, charity benefits, parades and church functions. Their photos began appearing regularly in local newspaper clippings were sent by a friend to various major teen magazines.

The Lauffer chain invited the De Francos to visit Hollywood for some magazine picture sittings. Mail response to the features were so strong that Lauffer decided to take over their career management. He cut three managers which led to a contract with 20th.

Besides the throbbing-voiced Tony, who looks remarkably like Donny Osmond when the group was building to their peak appeal, the De Franco Family consists of Benny, 19, Marisa, 18, Nino, 17, and Merlina, 16. They made their national TV debut July 14 on Dick Clark's American Bandstand.

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SEPTEMBER 29, 1973, BILLBOARD

Talent

Studio Track

By SAM SUTHERLAND

TMI Studios in Memphis is the site for the next installment of Jerry Lee Lewis' ongoing bid for revitalized rocking. Where his last sessions were London-based, Lewis' return to his old stomping grounds draws mostly on local (and not so local) support from Steve Cropper, Chips Moman, Charlie Rich, Alan Toussaint, and Doug Sahm, among others. Huey Meaux is producing, with the "Southern Roots" theme to be buoyed by tunes like "You Talk Too Much," "She's About a Mover," "Hold On, I'm Comin'." "Tell It Like It Is" and a whole slate of other chestnuts Lewis is tracking for the set. Just which titles will surface remains to be seen.

Meanwhile, at Warner Bros. Studios in Burbank, Ted Templeman is looking up for three ongoing projects, led off by his pet rockers, the Doobie Brothers. Donn Landee is engineering, as he did for the last two LPs, Templeman is also producing Marmosets, the band fronted by the former guitarist ally of Van Morrison and Edgar Winter, and Chunky, Nott & Ernie which is apparently a band not a bagel combination. Arlo Guthrie's launching his next, with John Pils and Lenny Waronker producing per usual. Which, in Guthrie's case, again means some distinguished support. Ry Cooder, Jim Gordon and Washita's own Jesse Ed Davis are assisting.

Other projects: The Creditability Gap, recording their first comedy set for Warner Bros. Records. Bobby Hata, and the final work on Warner's six-disc 50th Anniversary film music package.

Also in L.A. is Richard Perry, whose involvement with Martha Reeves' new album has resulted in contributions from Klaus Voorman, Jim Keltner, Nicky Hopkins, Jim McDonald, Jesse Ed Davis and George Harrison. Perry's recently finished tracks by Ringo Starr, Andy Williams and Barbara Streisand for their respective LPs.

The Reeves' sessions have been underway at Producers' Workshop

Up in Minneapolis, latest from Sound 80 notes that New York's Fall Guys and their L.A. producer, Larry Cox came to the room for work on their album with arranger Dave Roberts. Minneapolis' own Johnson/Drake, now with Ovation, are also, in working with Sound 80's kahuna Herb Pihlhofer and engineer Tom Jung. Pihlhofer is producing and arranging the dates, which feature some local boys for the band, End Dave Karr, Bill Berg and Bill Peterson.

Chicago guitarist, Ron Steele, who played on those sessions, is working on a "good" music album for Ovation with Pihlhofer.

Both those dates were 26-trackers, by the way.

Another recently updated New York room is Broadway Recording Studios, which has added a new 24-track Audio Designs console to Studio A, and a new 16-track console for Studio B.

The rooms also have quadraphonic monitoring, newly tuned and debugged control rooms and both Dolby and DBX noise reduction.

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Signings

Slade, four-man British rock act, has signed with Warner Bros. Records. Formerly with Polygram, the group's first album for the label, "Sladist," is set for October release. ... Groove Merchant Records has signed drummer Buddy Rich to an exclusive recording contract. Label president Sonny Lester produced the initial LP, set for early November release. ... The Cole has signed with Tomco Records of Oklahoma City for three years. ... Bugatti & Musker, British writer-singers, signed to RSO Records.

Singer Jane Meril has signed with Grand Records, distributed by GSF. Her first single for the label, written by Gladys Shelley, is "Long As We Both Shall Love (Wedding Song)." ... Nils Lofgren and Grin have signed with A&M Records. Group was formerly on Columbia's Spinidazy label.

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Not long ago, we told you to "Listen to what's happening at Motown." Well listen to the Motown Sound now. More than ever, it's unmistakable, it's fresh, it's new, it's unique. The Motown Sound.

A Motown Christmas

#M795V2.
Christmas in September? Yes. If you want the Season's Best in December. And Motown has the Season's best Christmas album. The Temptations, Stevie Wonder, The Jackson Five, Smokey Robinson & The Miracles, Diana Ross & The Supremes. A two-record set for the price of one. A great Christmas gift.

Marvin Gaye

Let's Get It On, #T329V1.
The Passion (Let's Get It On), The Pleasure (You Sure Love to Bell), The Pain (If I Should Die Tonight). These are some of the emotions laid bare in this Marvin Gaye album about love—the album of the year, introduced by the single of the year, which was certified platinum six weeks after its release.

Stephen Cohn

Stephen Cohn

Stephen Cohn, #M789V1.
We've been doing a lot of funny promotion for Stephen Cohn's debut Motown album. But Stephen Cohn is no joke. He's created an album of exceptional beauty. He wrote, performed, and produced it with the help of some rather impressive friends. And the result is one of the best contemporary albums of the year. No joke.



You never heard it so good.

Gloria Jones

Share My Love, #M780V1.
From Hair in Los Angeles, to touring Europe with T-Rex and Joe Cocker, Gloria Jones is probably one of the best known, most loved and respected personalities in music. She's also one of Motown's most gifted writers and producers. And now, her debut album as a Motown artist is ready. And what Gloria adds to the Motown Sound now, proves that everything everyone has been saying about her is true.



The Crusaders

The Crusaders at Their Best, #M796V1.
This package is not a "best of" anything. It's The Crusaders at their best—an album by one of the hottest groups going, recorded at one of their most productive, creative peaks. A golden addition to any Crusaders' collection.



Willie Hutch

Fully Exposed, #M784V1.
The man who scored The Mack is back with his own solo album. And his full musical potential is exposed for all to hear. There's exciting new material, and some Willie Hutch classics like California My Way and I'll Be There, all written, performed, and produced by this dynamic artist.

The Jackson Five

Get It Together, #M783V1.
Nobody gets it together quite like the J-5. And this new album offering is no exception. It's release coincides with the dramatic conclusion of their spectacular Japan/Hawaii Tour and, as its title so clearly indicates, the album includes their latest hit single.



Talent

Who/Where/When

(All entries for WHO—WHERE—WHEN should be sent to Sam Stuenkel, Billboard, 1 Astor Place, New York, N.Y. 10036.)

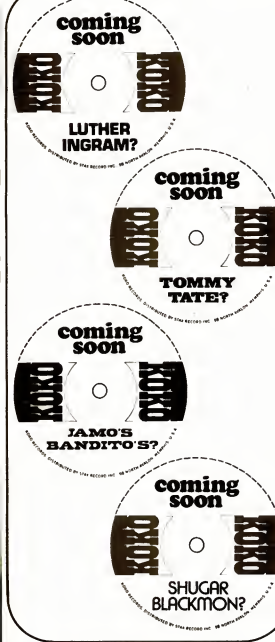
KAY ADAMS (Capitol): Wild Goose, Inglewood, Calif. Sept. 28-29.
CANNONBALL ADDERLEY (Fantasy): Sir Moggie's Cove, Worcester, Mass., Oct. 8-13.
AEROSMITH (Columbia): Fairgrounds, Swanton, N.H., Sept. 29.
BUDDY ALAN (Capitol): Ogden, Utah, Oct. 6; Imperial Room, Tampa, Fla. (8-14).
LUTHER ALLISON (Motown): Rock & Roll Farm, Wayne, Mich., Sept. 25.
BILL ANDERSON (Decca): Time Tunnel, Jovenville, Mich., Oct. 6; Airs Crown Theatre, McCormick Place, Chicago (7).
BACHMAN-TURNER OVERDRIVE (Mercury): Civic Center, Detroit, Oct. 12.
JIM BAILEY (United Artists): Holiday House, Pittsburgh, Pa., Oct. 12-22.
GARY BARTZ (Fantasy): Keystone Korner, San Francisco, Oct. 9-14.
BEE GEES (A&M): Meadon Sports Palace, Japan, Sept. 23; Dularia Iotora Saraya, Japan, (26-27); Soubayra Sports Palace, Japan (28).
HARRY BELAFONTE (RCA): Caesar's Palace, Las Vegas, Oct. 11-31.
TONY BENNETT (Polydor): Place des Arts, Montreal, Sept. 23; Hamilton Place, Hamilton (29-30).
BIRTHA (ABC): Falls Church Civic Center, Falls Church, Va., Oct. 6; Community Center, Wheeling, W. Va. (7); Upland, Delcib, Ill. (10); Daily Planet

club, N. Or. (11); Assembly Center, Tulsa, Okla. (14); Memorial Auditorium, Dallas (5); Hofmann Pavilion, Houston, Texas (8); Municipal Auditorium, Houston, Texas (9);
CHARLIE BYRD (Fantasy): Maryland Inn, Annapolis, Md. Oct. 9.
LOU CHERRY (Polydor): Quebec, Oct. 9; Sherbrooke, Canada (10); Thorford Mines, Canada (11); Ottawa, Canada (12).
VICKI CARR (Columbia): Valley Forge, Pa. Oct. 9-13.
JOHNNY CARVER (ABC): Kanawha, Wisc. Oct. 7; Heritage Hall, Saginaw, Mich. (12).
ROY CLARK (Dot): Gaiterburg, Md. Oct. 11-14.
JERRY CLOWER (MCA): Beesville, Tenn. Oct. 6; Bearpaw Park, Idaho (7); Red Rider, La. (10); Dahlgren, Ga. (12).
COMPTON BROS. (Dot): Cochrison, Ohio, Oct. 6.
RITA COOLIDGE (A&M): Jubilee Auditorium, Calgary, Alberta, Canada, Oct. 8.
ANDRAE CROUCH & THE DISCIPLES (Light): Birmingham, Ala., Oct. 4; Theatre For the Performing Arts, New Orleans, La. (5); Trava Avenue Baptist Church, New York, Texas (8).
CRUSADERS (Blue Thumb): Paramount Theatre, Portland, Oregon, Oct. 12.
THE CRUICK (Elektra): Bitter End, N.Y., Oct. 6.
RAY CHARLES (ABC): Lyon, Oct. 6; Marcellus, 7; Zurich (8); Nancy France (9); Strasbourg (10); Rotterdam (12).
CHARLIE DANIELS (Buddon): Kansas City, Kansas, Oct. 7.
DANNY DAVIS (RCA): Richard Country Club, Nashville, Oct. 5; Civic Center, Ocean City, Md. (6); Airs Crown Theatre, Chicago (7); Chattanooga Park, Columbus, Ga. (8); Jamestown, N.D. (9).
MAC DAVIS (Columbia): Douglas, Ariz., Sept. 27; Phoenix, Ariz. (28); Kearney, Nebr. (29).
SKELTER DAVIS (RCA): Fair, Hillsdale, Mich., Sept. 25; Fairgrounds, Durham, Conn. (26); Park Center, Charleston, N.C. (30); Stepping Stone Ranch, Elmhurst, Ill., Oct. 7.
JOHN DENVER (Capitol): Concourse, San Diego, Calif. Sept. 23; Civic Auditorium, Madison, Wisc. (28); Civic Center, Omaha, Nebr. (29); Falls Church, S.D. (30); Arana, Seattle, Wash. Oct. 7; Civic Theatre, Albuquerque, N.M. (12).
DETROIT (Flamboy): Heaven, Pontiac, Mich. Oct. 6.
HENRY DREKENS & THE COUNTRY BOYS (Columbia): Hawaii, Sept. 28-30; Tucson, Ariz., Oct. 2; San Diego, Calif. (4); N. Hollywood (5); Ridgecrest, Calif. (9); Sacramento, Calif. (10); Seaside, Calif. (11); Oxnard, Calif. (12).
WILLIE DIXON (Decca): El Mocambo, Toronto, Canada, Oct. 1-6; Kennedy's, Cayman, N.Y. (9-14).
RED DONEY (A&M): San Diego Civic Center, San Diego, Calif. Sept. 30.
ROY DRURY (Mercury): Gayton, Okla., Oct. 4; Colorado Springs, Colo. (5); St. Joseph, Mo. (6).
STONEY EDWARDS (Capitol): Randy's Club, San Antonio, Texas Oct. 9.
EL ROACHO (Columbia): The Brewery, El Lanning, Mich. Sept. 30.
FACES (Warner Bros.): Big Surf, Phoenix, Ariz., Oct. 6; Oakland Coliseum, Oakland, Calif. (8); Sports Arena, San Diego, Calif. (10).
FLASH (Sovereign): Music Hall, Oklahoma City, Okla., Sept. 28; Music Hall, Kansas City, Mo. (29); Kingsberry Hall, Salt Lake City, Utah, Oct. 3; Civic Theatre, San Diego, Calif. (4); Reno, Nev. (5); Santa Monica Civic Auditorium, Santa Monica, Calif. (7); Phoenix, Ariz. (11).
FLYING CIRCUS (Capitol): Beggar's Banquet, Louisville, Ky. Oct. 10-11; The Lottery, Chicago (12-13).
RORY GALLAGHER (Polydor): Coliseum, Seattle, Wash. Oct. 6; Coliseum, Vancouver, B.C. (7); Oakland Coliseum, Oakland, Calif. (9); Sports Arena, San Diego, Calif. (11); Big Surf, Phoenix, Ariz. (11).
CRYSTAL GAYLE (MCA): Applehead, Baton Rouge, La., Oct. 12.
STAN GETZ (Columbia): Jimmy's, N.Y., Sept. 27-Oct. 6.
JACK GREENE/JEANNIE SEELY (MCA): Bayview, Mo. Oct. 6.
GYPSY (RCA): NEC Convention, Sioux Falls, S.D. Oct. 11.
MERLE HAGARD (Capitol): Civic Auditorium, Portland, Oregon, Sept. 28; Ogden House, Seattle, Wash. (29); Queen Elizabeth Theatre, Vancouver, B.C. (30); Brown Memorial Coliseum, Greenbay, Wis. Oct. 3; Music Hall, Cincinnati (5); Veterans Hall, Columbus, Ohio (6); Music Hall, Cleveland, Ohio (7).

GEORGE HAMILTON IV (RCA): Union, S. 6; W. 27, Boscogony, Oct. Grandville (29).
JOHN HAMMOND (Columbia): Candela's, Philadelphia, Sept. 25-29.
FREDDIE HART (Capitol): Bloomer County Arena, Birmingham, N.Y. Sept. 28; Masonic Auditorium, Toledo, Ohio (29); Watergate Inn, Trappe, Md. Oct. 2-3; Auditorium, Rochester, N.Y. (5); War Memorial, Syracuse, N.Y. (6); Masonic Temple, Scranton, Pa. (7).
SHERMAN HAYES (Capitol): The Esplanade, Vancouver, B.C. Oct. 2-6.
URIAR HEEP (Warner Bros.): Hofmann Pavilion, Houston, Texas, Oct. 6; Municipal Auditorium, New Orleans, La. (7).
HILLSIDE SINGERS (Motown): Marriott Hotel, Philadelphia, Sept. 25.
STAN HITCHCOCK (Cape), Wichita, Kansas Oct. 6.
NICK HOLMES (Just Sunshine): Red Creek Club, Rochester, N.Y. Sept. 28; Manport, Bryn Mawr, Pa. Oct. 2-3; Oliver's Boston (8-14).
HOOKER (A&M): New York, Oct. 12.
ICARUS (ESP): Midson, N.Y. Charlotte, N.C. Sept. 23.
STONEWALL JACKSON THE MINUTE MEN (Columbia): Severn, Md. Sept. 30.
THE JAGS (Mercury): North, Texas (8).
WAYLON JENNINGS (RCA): Wm Memorial, Syracuse, N.Y. Oct. 6; Masonic Temple, Okla. (7); Springfield, Mo. (11-12).
ELTON JOHN (MCA): Civic Arena, Pittsburgh, Pa. Oct. 9; Mid-South Coliseum, Memphis (11).
GRANDPA JONES (Dot): Coahoon, Ohio, Oct. 7.
SAMMY KAYE (Dele): Sheraton Motor Inn, Columbus, Ohio, Oct. 1; The Greenery, White Sulphur Springs, W. Va. (6).
STAN KENTON (Phase 4 Stereo): Grant's Cabaret, St. Louis, Mo. Oct. 7; Detroit Athletic Club, Detroit (11); Roma (New) Hall, Louisiana, Mich. (12).
FREDDIE KING (Capitol): Constitution Hall, Washington, D.C., Oct. 5.
ROBERT KLEIN (Roulette): Sanders Theatre, Cambridge, Mass. Oct. 12.
LA WANDA LUNDIN (Capitol): Bronze Boot, Cody, Wyo., Oct. 5; Elks Club, Casper, Wyo. (6); Armets Club, Missoula, Mont. (9-10).
LORELEI (MGM-Verve): Shubert, Los Angeles, Oct. 8-Nov. 24.
BOB LUMAN & THE STONES RIVER BAND (Epic): Parkers Lake, Ky. Sept. 23; Duluth, Minn., Oct. 1; Monona, Wisc. (2); Circle Pines, Minn. (3); Cedar Rapids, Iowa (4);avenport, Iowa (5); Kansas City, Kansas (6); Omaha, Neb. (7); Tulsa, Okla. (8); Mo. Little Rock, Ark. (9); Oklahoma City, Okla. (10); Tarkenton, Ill. (11); Austin, Texas (12).
BARRY MANLOW (Bell) Municipal Audi-

torium, New Orleans, La. Oct. 8; Auditorium Theatre, Chicago (12-14).
DAVE MASON (Blue Thumb): Loudenville, N.Y. Sept. 29; Albany, N.Y. Oct. 4; Winokoski, Vt. (5); Oswego, N.Y. (7).
MIREILLE MATHIEU (Polydor): Grand Theatre, Quebec, Oct. 3-7; Place des Arts, Montreal (8-15).
JOHN MAYALL (Polydor): McCormick Place, Chicago, Oct. 6; Masonic Auditorium, Detroit (10); Kleen Haus Hall, Buffalo, N.Y. (12).
MAUREN MCGOVERN (20th Century): Casey Theatre, Phoenix, Ariz. Oct. 10-11; Civic Auditorium, Sacramento, Calif. (12).
ROGER MCINNIS GROUP (Columbia): Universal City Amphitheatre, Los Angeles, Sept. 28-30.
DON McLEAN (Atlantic): New Theatre, Oxford, England, Oct. 4; Stadium, Dublin, Ireland (8); Apollo Centre, Glasgow, Scotland (7); Philharmonic Hall, Liverpool, England (8); Guildhall, Preston, England (10); Hard Rock, Manchester, England (11); Fairfield Hall, Croydon, England (12).
BETTE MIDLER (Atlantic): Hofmann Pavilion, Houston, Texas, Oct. 7; Municipal Auditorium, New Orleans, La. (8); Auditorium Theatre, Chicago (12-14).
STEVE MILLER (Capitol): Civic Auditorium, Sacramento, Calif. Oct. 5.
MOVIE THE HOGS (Columbia): Coliseum, Jacksonville, Fla. Oct. 6; Music Hall, Cincinnati (10); Auditorium Theatre, Chicago (11); Masonic Temple, Detroit (12).
RICHARD NADER'S ROCK & ROLL REVIVAL (Mercury): Oklahoma City, Okla. Oct. 6; Madison Square Garden, N.Y. (12).
NEW BIRTH/UNITELERS (RCA): Fairgrounds, Richmond, Va., Sept. 27; Park Center, Charlotte, N.C. (28).
RANDY NEWMAN (Warner Bros.): Brockport, N.Y., Sept. 27; Fairview, N.J. (28); Schenectady, N.Y. (29).
WAYNE NEWMAN (RCA): Sands, Las Vegas, Oct. 3-23.
NETTY GENTY DRY (United Artists): Indianapolis, Ind. Sept. 23; Bales Creek, N.C. (24); Little Rock, Ark. (29); Denver, Colo. (30); Brockport, N.Y. Oct. 12.
MATT MUTTER (Capitol): Country Club, Anchorage, Alaska, Sept. 26-29.
ORLEANS (ABC): Sandy's Beverly, Mass. Sept. 27-29.
GARLYN KAY DUKLIVAN (London): Civic Center, Savannah, Ga. Oct. 6; Civic Center, Charleston, W. Va. (7); Celebrity Theatre, Phoenix, Ariz. (10-11); Civic Auditorium, Sacramento, Calif. (12).
TOMMY OVERSTREET (Dot): Stanton, Mo. Oct. 6; Houston, Tex. (12).
BUCK OWENS (Capitol): Carolina Speedway, Gastonia, N.C. Sept. 29-30.

(Continued on page 38)

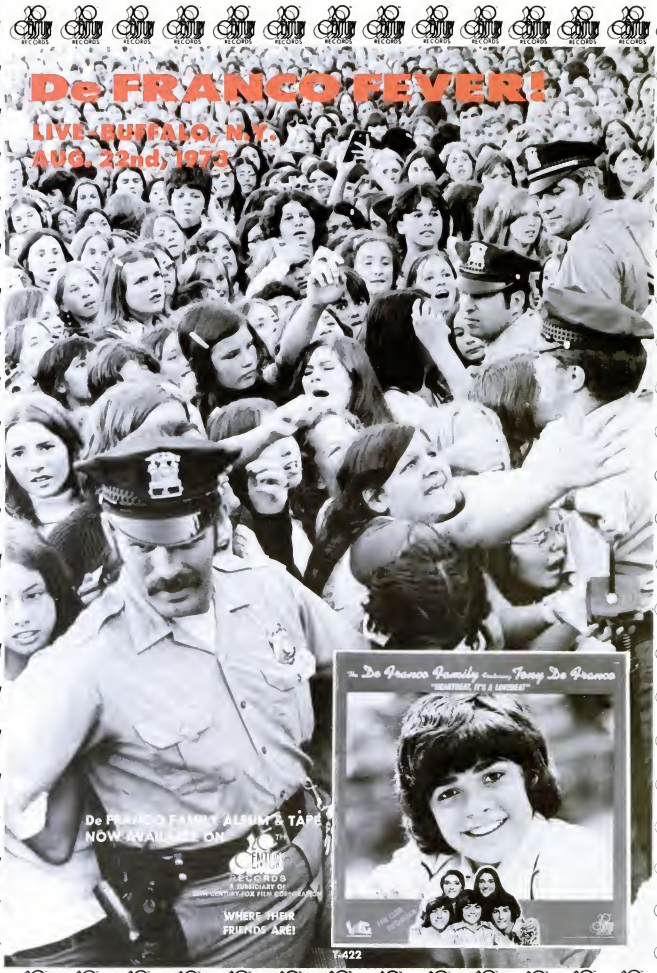


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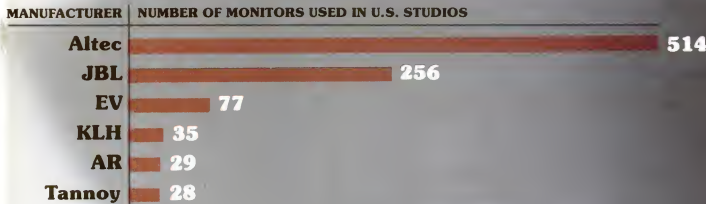
T-422

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Talent in Action

DAVE MASON
DAVE ACKLES
Troubadour, Los Angeles

Returning to the stage for the first time in a year, Dave Mason proved once again that he is one of the finest guitarists in the country, a singer and songwriter, performing in pop music today.

Mason isn't a complex singer or writer. His songs carry simple melodies and have a tendency to sound similar, while his voice is good but not outstanding. He more than makes up for such slight shortcomings, however, with excellent lyrics, fine arrangements and talent for picking outstanding supporting musicians. His appearance here gave him the opportunity to meet through songwriters and producers some of the best talent in the country, including "Feelin' Alright" and "Only You Know and I Know," while also preserving material from his upcoming Columbia album. As a musician, he continued to show himself a remarkably talented guitarist, using both acoustic and electric guitar to their best advantage.

Greeted with an ovation following almost every number, and called back for an encore, Mason provided the Troubadour with one of the most enjoyable evenings it has seen in a long time.

Dave Ackles opened the evening with a set of original material. Accompanying himself on piano, Ackles displayed an excellent voice, but his material seemed to lack some of the depth it had contained in the past. Still, Ackles has shown too many flashes of brilliance in past years to dismiss after one less than par evening. **BOB KIRSCH**

POCO

DAVID BLUE
Scheffer Music Festival,
Central Park, New York

Dispensing with pomp, pretense and glitz, Eric Burdon's Poco delivered what it does best, a running set of good, clear country rock played with an exuberance lacking in similar ensembles. Helmed by the composing, vocal and guitar talents of Messrs. Rick Farley, 12-string, and Rusty Young, pedal steel, the five-man band presented material from albums past and present. Although never a singles-oriented group, almost all numbers were greeted with wild recognition and handclapping enthusiasm.

If prone to occasional excess at times, Poco could be forgiven, for in their vivacity served to bring the music higher and carry the musicians along with it. They play extremely well off each other with their bright, harmonic sound a valuable asset. Typical of Poco's music was "A Good Feeling" (Kirsch), a driving, riveting tune symbolic of the pleasure the quartet brings to audiences. Now for that elusive hit single.

Ericlens Armit David Blue, opening the outdoor concert, was forced to compete with a sudden, torrential downpour quenching the 90 plus heat and his set to boot. The man did his best with some lead country music and appeared to appreciate the response he received under the circumstances. **PHIL GELBOURNE**

THE JOHNNY CASH SHOW
Garden State Arts Center, Holmdel, New Jersey

It was a relaxed, at home and amiable Johnny Cash who brought his country sound to the patrons of this opening indoor/outdoor event. Although the veteran Columbia artist seemed to have lost some of his fire, the GSAC audience really turned him on. His music was consistently recognized with rich, warm applause and he returned the favor by performing a choice evening of songs, new and old, with heavy emphasis on material by other composers.

The Johnny Cash Show opened with the Tennessee Three, his backup band, then came a brief set featuring Fred Perkins who performed his "Blue Suede Shoes" with due respect to Elvis. The latter song followed with a series of country harmonies showcasing Mother Maybelle, who after almost 50 years in the business, is still a joy to watch.

Cash cuts a commanding figure on stage alone. His singing, an always, is sincere and honest. Dressed in customary black with a guitar strapped to his back, his dirt deep voice manfully tackled signature tunes like "I Walk the Line," "A Boy Named Sue" and "Folsom Prison Blues."

The show effectively incorporated moves away, once as Cash swung between a train melody and later when he performed sacred music from the upcoming Cash film, "The Gospel Road." Juice Collins joined her husband for several infectious songs.

DELANEY BRAWLEY
JIMMY BUFFETT
Troubadour, Los Angeles

Delaney Brawley has always been known as a good man at peeing behind his back as well as the possessor of a better than average voice and a fairly skilled guitar, all of which makes it difficult to explain his rather unspiced performance here. Brawley apologized before his set for a bad cold, and this may explain some of his vocal difficulties. But his cold was not the cause behind a bad, particularly the horn section, which was far too loud for a series of short and rock tunes that were at times virtually indistinguishable from one another. In short, his set was a severe disappointment for those remembering the best of De la Brawley and Friends days. Brawley, however, has created too much good material, as a singer, writer and producer, to be written off for one bad night. He is certainly capable of better work and one would hope this capability will show more strongly his next time through.

Jimmy Buffett, playing acoustic guitar and backed by an "improvised" band, was a delight. Establishing a strong rapport with the audience through a very sense of humor and a general attitude of feeling at home, he showed himself to be equally skilled at the humorous songs he has become associated with. **(Continued on page 21)**

Talent

Creative Trends

Electric Sax Pioneer Rocks

By ELIOT TIEGEL

LOS ANGELES—Eddie Harris has taken his amplified instruments and jazz style into the rock idiom. The veteran saxophonist, who has been using electronic devices for five years, cut an LP in London recently for Atlantic with a number of British-rock players.

Produced by Nesuhi Ertegun, the LP is a raw release, and includes such sidemen as Albert Lee, Steve Winwood and several members of King Crimson.

Why has the jazz stylist begun associating with rock players? Because he feels he's gone as far as he can in building an audience within the jazz community. "I see Miles Davis playing rock and I know that when you start playing rock you go beyond the jazz scene," he feels.

Harris is noted for pioneering the utilization of pickups on saxes and for pioneering the development of effect devices. He helped Don Ellis, for example, obtain the special instruments for the orchestra leader's annual band in Los Angeles several years ago.

Today, in addition to using devices hooked into special switching equipment, Harris also sings through his horn and plays a wired trumpet with amplified pickup.

Kirshner TV Rock opens Andy Hart

By NAT FRIEDLAND

LOS ANGELES—Contemporary record music takes still another giant step into full TV exposure with the entry of "Don Kirshner's Rock Concert," a nationwide syndicated series. The 90-minute shows will be seen in prime time and late evening slots on 105 major market stations, with a total of 120 stations expected to sign by the end of October.

"This is probably the fastest-selling show in the history of TV syndication," said Irv Winick, programming director of Viacom, the syndication-production firm which is Kirshner's partner on the concert series.

In planning for six months, "Rock Concert" has only been for sale to TV broadcasters for the past five weeks. "There was obviously a void in television programming of rock music on the syndicated level," said Winick. "Our product sold itself, even before we had any new film to show. Television has finally gotten to the stage where it recognizes the value of rock artists in reaching the highly-prized 18-34 viewing audience, due to the late-night success of 'Midnight Special' and 'In Concert.'"

Rock Invades TV

A prime factor in selling the show so quickly was Kirshner's track record in bringing rock to TV as executive producer of the ABC network's "In Concert" series. The shows brought early major television

seven of his 16 Atlantic LPs. Ironically, he was not playing an amplified sax when he recorded a hit LP with Les McCann at Montreux several seasons back.

"I'm an experimentalist," is the way Harris describes his musical stance. He laughs at all the jazz musicians playing with electronic devices these days. "I was like an idiot playing them before by myself."

These are the devices which Harris uses: a Shure pickup which runs through a Condon unit (which produces 36 electrical effects, 89 of which are noticable to the human ear) and G2 unit (originally made for guitar which gives him percussive effects); phase shifter (produces delayed swirling sounds); ring modulator (a mini-synthesizer which can play two or three notes at the same time and divides cycles as they are played); an Echoplex (creates reverberation) on a transistor (bend notes); Sound Craftsmen Equalizer (eliminates all the overloads on the channels coming through the Ampeg amplifier).

Harris proscribes these devices in a special installation and can flip them at will as he plays to create the initial effect he wishes.

He has used amplification on other long-standing black jazz musicians, Har-

ris is piqued at what he feels is the lack of overview for his music. He claims he is pigeon holed when it comes to promotion and exploitation of his product. "When my albums come out, the record company thinks to get them promoted, but they don't think about other parts of the city. Why is that?"

"And how come some acts who don't sell as many records as I do get so much amount of money from a club owner as I get?"

Yoko Promos Real 'Top 40' Solo Album

By BOB KIRSCH

LOS ANGELES—"I would hope this album will be the one which prevents me from being known only as Mrs. John Lennon," says Yoko Ono, talking about her upcoming LP, "Feeling the Space," a concept disk talking about the undermining of women in the past and the pin-nacles they can potentially reach.

"The album is probably a bit more complex than the one I have ever done before," Ms. Ono says, "but I want to reach as wide an audience as possible through airplay and touring. Making this is a slightly more commercial and still not completely compromising sense the best way to reach people."

The set contains 12 songs, all penned by Ms. Ono, who also produced the disk. Featured on the LP are six session musicians (including Elephant's Memory, which both she and Lennon have used in the past, "Elephant's Memory" is a first). Ms. Ono says, "but they are a little too heavy for what I had in mind. So I felt one group of people that Jim Kneisel got together for me."

One Solo Tune

Ms. Ono is planning a "five or six concert tour to include major cities for later this fall" which will be somewhat unique in its approach. For one, John Lennon will not be on the tour, which marks the first time Ms. Ono has done a tour without her husband. She will also be taking the session men who played on the LP as her backup band, a rather unusual situation in the music business. Musicians include Kneisel on drums as well as session men David Spinozza, as well as Gordon Edwards, percussionist Rick Minnatt, keyboardist Ken Asher and pedal steel man Snekely Pete.

"Feeling the Space" features a rather own tempo first side and a jumpy side two. "The first side is talking about the undermining of women," Ms. Ono says, "while the second side is representative of what women can do and are doing. We pulled 'Women Power' as a single after the LP was made because we felt this was a good expression of what women are doing and say could get played as a single."

The cover is a collage of people with a pyramid in the background featuring Ms. Ono's face, which she says is a result of her belief in reincarnation.

She returns to the studio soon to begin work on her next LP, saying that by the time the new disks "won't be played or purchased." As kind of a holdover from Beatlemania as I think they once might have been."

exposure to Alice Cooper, Grand Funk Railroad, the Doobie Brothers, War, Johnny Winter and Jim Croce.

Other segments of "In Concert" outdrew everything else in the Friday night 11:30-1:30 slot, including Carson, Cavett, Paar and late evening shows.

An exposure on a solidly-produced nationwide television rock show has become the most important new way of publicizing current rock. The shows have proven over and over again that they can raise the sales of a record by at least 30 to 50 percent," said Kirshner.

Big Name Three An unprecedented number of big-name headlines is on the first three "Rock Concerts." The debut, airing this week, featured London recording studio footage of the Rolling Stones performing cuts from their brand-new LP, "Goat's Head Soup."

Second show is a Capricorn Records special with the Allman Brothers Band, shot on outdoor locations at label headquarters in Macon, Ga. A similar on-location show in London for Manicure, the new EMI-Lake-Palmer label, is planned for January.

The third show begins full usage of a permanent studio set-up at Mercury Television's Hollywood outlet. Headliner is Sly & the Family Stone.

Future shows will be shot three in a row, for two weeks of each month. Talent line-ups are still being formed. The series is being sold in 13 shows with one repeat, for a total of 26 viewings.

"Rock Concert" marks the return to active television of director Steve Binder, whose involvement with TV rock dates back to "Shindig" and includes the first Elvis special.

Sly Pockets Gold

NEW YORK—Sly and the Family Stone have struck gold with their latest album, "Fresh." This marks the seventh gold record for the group. "Fresh," produced by Sly Stone, includes the hit single "If You Want Me to Stay."

We believe in



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Radio-Programming

Progressive WIVY Gears to Oldies 2-1

JACKSONVILLE, Fla.—WIVY-AM-FM here, which soon hopes to boost power and install a new FM transmitter, has revamped its format, according to president Tom Kirby, "in order to appeal to the widest audience possible during the various day parts." Previously, the station was strictly progressive and rated high in men 18-34 years old.

Tom McMurray, a programming consultant based in Charlotte, N.C., was hired over the summer and was a "guiding factor" in the upgrading of the format at the station, Kirby said. "We're now playing, within the confines of rock, the music that will get the most listeners in every period of the day."

Basically, the changes include a new format that calls for two oldies to one current record, new PAMS jingles, a new daypart staff, and a promotion campaign. The changes just recently went into effect. Oldies are slated by the hour, meaning that

some oldies warrent morning play, but not afternoon play. The progressive programming of the evening is relatively unchanged, except that progressive oldies are played. Midnight-6 a.m., the station weaves in two-way phone talk with progressive music.

Kirby said that he'd been happy with the station and felt that WIVY-AM-FM was billing as much if not more than most progressive stations; but with the change a while back of WFLP-AM to soul from Top 40, "we started looking to see what could be done against WAVE-AM."

WAVE-AM is the major Top 40 station in the market now.

Lineup at WIVY-AM-FM includes Rob Hunter, Jack Shaw, operations manager Ray Lynn, program director Bill Riner, and Lee Walsh. WIVY-AM is a daytime station, the FM operates around the clock and is the main focus of the

(Continued on page 24)



KROQ-AM AIR PERSONALITIES AND FRIENDS took 500 contest winners recently on a boat trip to Catalina Island off the coast of Los Angeles in a promotion organized by KROQ-AM president Gary Bookman. The boat trip featured live music by several rock bands, including the Marquis de Sade, Black Oak Arkansas, Jimmy Rabbit & Texas. In photo at left, KROQ-AM air personality Jimmy Rabbit, third from left, welcomes the Black Oak Arkansas aboard the ship S.S. Catalina. In other photo, air personality Shadow Stevens, left, and personality Johnny Darin, third from left, talk with the Marquis de Sade, which has just finished a new album with producer Tom Wilson. Rabbit and his group performed on the trip back one of his new Atlantic Records releases.

Radio Series Booms Light Label

Continued from page 3

at least 250 radio stations for the two-hour production show.

The radio production unit, which operates out of his Woodland Hills office here, costs Carmichael around \$25,000 a year. The radio shows, supplied on disks, are sent free to any station who wants to air them on a regular basis. At least half of the radio stations using his programming are MOR format stations.

True, the cost of operating a radio production facility is expensive, "but it's all free exposure. I could never afford to buy that much time to expose my records."

Many Labels Programmed
The shows do play a lot of his own

records, but they also play the records of other artists. There are more than 40 artists, for instance, signed to Light Records, which is distributed by Word Records out of Waco, Tex.

"Actually, the thing that makes these radio shows feasible is that the exposure doesn't just end with the radio show. The stations, after hearing a record on the show, will subsequently program the record themselves."

In any case, the shows, provided in stereo, are helping sell records.

Carmichael, an Emmy winner, has more than 200 albums to his credit and 50 music scores for movies, plus scores of numerous television shows. He has done music for

performers ranging from Nat King Cole and Peggy Lee to Roger Williams. He is best known for his sacred music.

Fearful Censorship

He said he got the idea for the radio shows two years ago "when I got in a dither" over the notion that religious radio stations were posturing themselves as censors "... in many instances they were a deterrent to religious music because they were opinionated in the type of music they wanted to play."

"So, I hired a radio man to help me and we set out to see if we could break down the barriers to the newer kinds of religious music ... sacred music perhaps with a country style ... or the Fred Waring style ... or maybe folk-rock in nature ... maybe even acid-rock, though not so hard as that, because I like people to hear the words on the songs."

Studio West Offering Radio Services

ANAHEIM, Calif.—"The Sound of Love," a 24-hour music service created by Studio West here, has been launched on KRRX-AM in San Jose, Calif., and already has two other station clients pending to bow the format soon, according to president Jim C. Meeker. The easy listening package includes 80 reels of music in front, all on 10% inch reels; customers receive another eight reels of tape each month, plus promo jingles, and advertising campaign.

Other formats now in the works at Studio West include "Touch of Gold," aimed at young adults and featuring the best oldies of today and yesterday, and "Contempo," a package featuring a modified Top 40 sound.

Artists in "The Sound of Love" package range from Percy Faith and Tony Montola, to Andy Williams, Perry Como, Carol King, and Al DeLory.

Meeker said he got the idea for his automated syndicated programming "after talking with broadcasters around the country who have automation and were unhappy for one reason or another with their programming service. So, after much time, thought, money, and research, we decided to launch Studio West to offer a top quality product for auto-

mation. I really got the initial idea when I was at KRLA-AM in Los Angeles and, after checking all of the automated stations in Los Angeles, came to the conclusion that not a one of them was losing money."

Ky. FM Country

GEORGETOWN, Ky.—WAXU-FM has gone on the air here with country music, according to evening air personality John Quincy. The station is a companion to 10,000-watt daytime WAXU-AM, which features country music. The FM allows listeners a full-time country station in the market. Air personalities include Vern Thacker mornings, Mike Baker afternoons, Quincy evenings, and Mike Troy weekends.



MOON MULLINS at WINN-AM, Louisville, Ky., plays host to Charles McCoy, right, Monument Records artist. McCoy did a store remote with Mullins from Woollo's Indian Trail Trading Post.

KIRO-AM Jingles Featured on Album

SEATTLE—Radio station KIRO-AM, an MOR format station programmed here by Jon Holiday, has launched an album as a radio station promotion. However, this LP is not the usual collection of hit tunes from the past—it's original material and the foundation for a new set of jingles now being aired on the station. The LP, which includes a booklet of northwest color photos, is called "The Northwest Suite" and ABC Records & Tape Sales, the distribution firm, has just begun racking it in local record outlets for \$5.98.

The call letters of the radio station are not mentioned in the suite on the album, which is instrumental in nature. The only station reference is on the back of the LP jacket in small letters.

The jingles themselves are low-key MOR music and vocals take on a song approach, Holiday said. "I'd like to take all of the credit for them myself, but they actually evolved, that is, the album evolved, between John Stranchan and myself." Stranchan and Bob Zwiin wrote, arranged, and conducted the orchestra. The recordings were made in the studios of PAMS, Dallas.

The unique concept of the album is that it's the same melody lines in the jingles on the radio station are the dominant theme in the suite on the album.

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Thanks for the award!
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Imus

P.S. Sorry Charlie...It's just like Starkist.

Radio-TV Programming

Vox Vox

By CLAUDE HALL
Radio-TV Editor

Keith James has launched a new upstart called Bullshit and his address is 144 North-South Dr., Pittsburgh, Pa. 15237. Drop him a note if you'd like a sample copy. ... Hal McLain coming to KFOX-AM, Los Angeles, from Houston. ... Merrill Barr has been appointed senior vice president of Diamond P Enterprises, the Los Angeles syndication firm that does "Continental Country" and various musical documentaries. Barr, who heads up the sales division of Diamond P, just recently moved his operation from Boston to Los Angeles. And my old buddy Frank Furino, executive producer for Diamond P, has been promoted to executive vice president of the firm as well as a member of the board of directors. Furino, prior to joining Dia-

WIVY Oldies

Continued from page 22

programming with the AM used to gain important morning and afternoon drive ratings. Commercials are limited to 12 units per hour. Slogan for the station is "The Music's on Us."

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Because we have FLYIN' HIGH, an integrated jingle package designed for adult contemporary formats. It was originally created for one of America's eleven 50,000-watt clear channel stations, and is now available for syndication.

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mond P about a year ago, had been a staff director with ABC-TV for about 10 years. Harvey Palush is president of Diamond P, currently one of the hottest syndication firms in the business. If you'd like samples, talk to Barr. I especially liked the 12-documentaries on such as *Eddy Arnold*, *Jerry Lee Lewis*, *Glen Campbell*, and *Dionne Warwick*. You'll never find better, more exciting, and more profitable (from a local sales angle) programming anywhere. Diamond P is located at 7715 Sunset Blvd., Los Angeles, CA 90046.

The Blacks are getting out of hand in many markets. I'm not talking about black radio people. They deserve better jobs and many are getting them by leaving soul radio and getting into general audience stations. But up in San Francisco some blacks are demanding that KIOI-FM hire some minority selected by the black organization for \$14,000 per year for a three-year contract as head of a community relations department. The organization is also demanding that KIOI-FM broadcast at least 25 public affairs programs

Program Manager

for KLOK

San Jose

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per week dealing with such things as the rapid transit system and local racial discrimination. Whew! If the Federal Communications Commission gets away with its demands like these, freedom of speech will be a thing of the past. The organization is also demanding 18 half-minute spots a week for public statements, three \$1,000 scholarships to "needy and worthy minority" residents and even pay for all legal fees to make the organization's blackmail demands a legal contract. Now I know the term "blackmail" really came from.

Joey Moore is with the U.S. Army in Thailand working with the U-TAPAO facility of the American Forces Thailand Network and he'd like to exchange airchecks with anyone and everyone in the United States. Elsewhere, too, I would imagine. His address is: Bob Abbe APO San Francisco 96330. ... program director of KRBE-FM, Houston, has put himself back on the air and the lineup goes: *Johnny G* 6-10 a.m., *Shane* until 10 a.m., *Robert Miles* 10 p.m., *Jason Williams* 4-8 p.m., *Roger W. Garrett* 8-midnight; *Art Ervin* midnight-6 a.m. The station is running local cheerleaders on the air with cheers for KRBE-FM. *Shane* says, "a jingle position with a cheer. The recording is done at AGA, a professional studio, and mixed for stereo. Needless to say, the schools are up for it." *Kenny Miles*, *Jason Williams*, and *Robert W. Garrett* will be in the high schools starting about now for "The Continuing History of Rock." The Trow Productions educational presentation and *Shane* says: "This is our second season with the Trow organization; we had a tour in the Spring. Really effective."

Bill Gable, CKLW-AM, Detroit, writes: "I've been trying to think of some means of expressing my thanks to the judges who found my air work deserving enough to award me Air Personality of the Year for Canada. After seeing Robert W's full-page ad last week, I must admit I became even more perplexed. I had planned to equal Robert's method of thanks, but, unfortunately, I forwarded my entire bank account to my favorite charity only a week ago. I thought that maybe a brief thanks under 'miscellaneous' in the Billboard dashed might be sort of a vague award. However, I had just given all my spare change to some hippie on Woodward Avenue just a few days ago. It struck me only yesterday that your column would probably be the best route to follow. (I had a possible standee worked out with this sky-writing firm in Santa Monica, but Coppertone had both of their planes tied up.) In all sincerity, though, on behalf of CKLW-AM and myself, I thank Billboard, and the fine award judges, and especially your exceptionally free column." My price is a beer, Bill.

Norm Wiseman, morning man and program director of WPUB-AM, Camden, S.C., is leaving to become station manager at WMTY-AM, Greenwood, S.C. He helped put the 1,000-watt station on the air a couple of years ago. ... Dave Moore, program director of WNAM-AM, 5,000-watt operation in the Appleton, Wisc. area, reports that the lineup now includes himself in 5 a.m. mornings, *Larry Clark* in midday, *Ron Ross* who just came from

KHYY-AM in Tucson in afternoon drive, with *Christopher Lane* in the evening. I think *John E. Rook* and *Jeff Law* do weekends. "Our format is basically rock with a 50-50 strutting of proven hit gold."

Earl Pennington, program director of WBLF-FM in the three-market area of Bellefonte, Pa., writes: "We found that all three stations, regardless of what they called their formats here, were playing pretty much the same music. We decided to change from that Hot 100 format to a top 50 MOR progressive format. Since that change Sept. 1, our sound is so much softer. Sponsor comment played a large part in our decision to change. Seems everyone who pays money to keep a station running these days has reached the nervous stage with music. They want something that's quieter, maybe it's a reaction to inflation."

Bob Canada, program director of WWDC-AM, Washington, has created a Nostalgia Contest in conjunction with the station's new 100% Hits format. Listeners are asked to recall historic events, famous people, and the year in which certain songs sold a million. The nostalgia format of the station features tunes 1955 through 1972. ... Joel Caron, program director of WELM-AM, Elmira, N.Y., has proof people can get to the bigtime from small markets. Former WELM-AM personalities include *Doug Finck*, who is at WXLO-FM in New York, *Alex Hays* now at WKWB-AM, Buffalo; *Bob Scott* now at WAXC-AM in Rochester, N.Y.; *Tom Tombs* now at WKEW-AM in Boston; and *Bob Savage* now at CKLW-AM in Detroit. Adds: "In radio, as in any occupation, you get what you earn."

Big special on television Thursday (27) produced by Bill Lee, a friend, that you might watch if you have time. It's called "Dick Clark Presents the Rock and Roll Years" and it'll be a one-hour show on ABC-TV network around 8 p.m. (EDT). It'll include both live music and filmed stuff from yesterday. I helped transport some of the yesterday stuff from a mutual friend. ... Did I ever get around to mentioning that *Howell L. (Mark Howell) Cutchall Jr.* was leaving WKAL-AM-FM in Rome, N.Y., off to Lindsey Air Force Station, Wheeling, Germany? He's in the air force; due to hit the states again next year and find a full-time major market job. ... I was sort of wondering where *Chuck Kopp* went and here he crops up at KSTP-AM, Minneapolis where *Jim (Tom Jones) Channell* is program director. Station is consulted by *Kent Burkart*, Atlanta, who boomed into consulting in a big way after leaving the vip position with Pacific & Southern Broadcasting. Lineup at KSTP-AM including *Knaupp*, *Joers*, *Charlie Bush*, *Shirley Hatley*, *Dee MacIntosh*, *Kelly*, *Joe Hager*, and *Red Persons*. ... Family Stations, probably the nation's largest chain of radio-formal stations, is now in new \$325,000 production facilities and headquarters in Oakland, Calif. Family produces programming for stations owned and operated by the non-profit chain and several affiliates. Flagship station is KEAR-FM, San Francisco. Tom Somerville is communications coordinator. *Harold Camping* is president.

Now where did that letter from the *Jay Blackhawk* go? Well, I'll find it in

a while. ... Lineup at KVOX-AM-FM, which is making a determined drive in the Moorhead and Fargo, Minn. market, includes *Ron Bee* 6-noon, *Dan Johnson* 6 p.m., *R. David Adams* 1-5 p.m., *Joel Johnson* 5-8 p.m., and *Rick Peabody* 8 p.m.-1 a.m., with *Craig Wilson* on weekends and *Johnson* serving also as news director. ... A note from *George (George Wooten) Kaywood*, North Charleston, S.C.: "Big housecleaning here at WNCN-AM. I am the only one to survive, unscathed, thank God! Following a book in which we battled with an out-of-town station for last place, the program director *John Patrick* and midday personality *Jack Wilson* were let go. Part-time *Bad Forie*, me, and new operations manager *Dave Lloyd* are holding things together until a couple of new people get here. Format has been changed slightly from MOR to a more contemporary music format. Incidentally, had been No. 1 morning man at WQSN-AM, a country station in the West Virginia area. And, by the way, I was on the air with *Bob Badger* in Albany, N.Y., the other day who tells me *Dan Donovan* has rejoined the staff. *Dan* was *Wook-AM* little over a year ago to do all-night talk on WMEW-AM, Boston. After *Bill* of *WTKY-AM* went to Boston, they said goodbye to *Dan*. He kicked around doing the radio part of the televisual "Flipside" show as a half-hour 13-week series. Show was syndicated in TV form, ran on the NBC television station in Los Angeles a few months ago. ... *Francis Nash* is a veteran already into syndication (see last week's story on page one) because *WVRV-FM*, ostensibly a jazz station in New York, is now airing the audio part of the televisual "Flipside" show as a half-hour 13-week series. 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PAIN

(WB 2015)

PLEASURE

(WB 2017)



And Now

ECSTASY

(WB 2021)

by

OHIO PLAYERS

Westbound Records are nationally distributed by Chess/Janus Records,
Division of  Corporation, 1301 Avenue of the Americas, New York, N.Y. 10019.
Also available on  8-Track Tapes and Cassettes.

ECSTAS



OHIO PLAYERS



WESTBOUND
RECORDS



Vox Jox

Continued from page 24

top 20 markets that is personality and humor person. Claims he's a morning production. He once did afternoon drive at WLS-AM, Chicago, but has been at WFTL-AM, Fort Lauderdale, Fla., getting his act together. Yep, he sent me a bunch of air checks, yep, I did listen to them, yep, he's good. ... Shane (yep, that's his air name) writes: "I was going to drop you a line from Richmond, Va. I decided to think better of that and wait until I was sure I was going to be here for a while. I have not received my WKWB-AM Music to the People t-shirt. Sandy Beach is playing Don Rickles with my 'non-existent' act." Don Berns has told his audience how homely I am, and Jeff Kase, the program director, hasn't said a word in nearly two weeks to me, so I believe I am accepted for the nonce here in Buffalo. And I must say these people constitute one hell of a bunch of guys. What a tremendous feeling it is where you get around an entire staff of pros."

Ted Atkins, station manager of WTAE-AM, Pittsburgh, says that the station is now running about 70 percent diurnal, 24 hours a day "and we are in the process of building a fantastic oldie library." The new WTAE-AM air personality lineup goes: Larry O'Brien 5:30-9 a.m., Chuck Brinkman 9 a.m.-12 noon, John Garry 3-7 p.m., Mike McCann from 3:30-8 p.m., and Tony Lyons midnight-5:30 a.m. Lyons does a sports and talk show nightly 7-8 p.m. and Bill Hillgrove does weekend and swing work.

Oh, hell. I get to the *Jay Blackburn* letter, and it's a lulu. But he doesn't want me to print it. Claims that the last time I got him in trouble with his girlfriend, another girl he was dating on the side, and the entire U.S. Army. But I will print this part: "El

New KFRC-FM Changes Format

SAN FRANCISCO—KKEE-FM, the RKO General radio station here, has dropped its MOR format and changed call letters to KFRC-FM. New format is oldies during the day and, beginning at 7 p.m., the station simulcasts the format of KFRC-AM, a top 40 format station, with the following 6 a.m. In effect, this is counter to the nationwide trend to separate AM and FM formats.

OUR HEARTFELT SYMPATHIES
ARE EXTENDED
TO THE FRIENDS
AND FAMILIES
OF THE
PERPETRATORS OF POOR,
DULL AND SPANKLESS
RADIO PROGRAMS.

For those who like to revive their radio, *TRENDS* the comedy service for *Don* Lays could be part of the answer.

(*TRENDS*, twice monthly the funniest most contemporary comedy on the market) FOR MORE DETAILS and a FREE actual issue write:

TRENDS
General Professional
Associates, Inc.
2188 San Diego Ave.
San Diego, Ca. 92110

PAS is nice. Johnny Thompson of KINT-AM-FM has been good to us. He took us off the beach and loved us. Bruce Earle is chief engineer at KINT-AM-FM and King of Engineering at NERXO-AM in Mexico City. He's been on the radio a little. I am doing a progressive gig on KINT-FM as Jay Blackburn 1-6 a.m. During the week on KINT-AM I am half of the morning drive show at Juan Wladowski (half Mexican half polack), then on the weekends I am Right-On Ramirez screaming my ass off. Do you think I will be over-exaggerating this market? Not as long as you wear a good belt, Jay.

Hooha, I found out what "One Moment Please" is. It's a series of 60-second commentaries concerning topics ranging from consumerism to war, religion, and environment. Youth-oriented. By Mort Crim. I suggest you call him at 502-582-7368 for a sample. ... Al (Al Evans) Franco reports in from WBLI-FM in Patchogue, N.Y., where he's doing midnight-6 a.m. on the top 40 station. He'd been at WAVE-AM in Baltimore. ... Jonnie King, the station is KJLQ-FM in Detroit. It is now with KSLQ-FM in St. Louis and says, "I feel that the research work I'm doing here at KSLQ-FM is, by far some of the most rewarding I've ever done. Al Casey is one of the shrewdest programmers in the business and between us we're uncovering some research about the market that no one has tapped before. George Wilson also gets my vote as Programmer of the Year. After working for him in Detroit and now here, I have the greatest respect for his ability."

The feedback had been that WHN-AM in New York didn't sound very new. My comeback was that Chuck Remwick, the general manager, was a good man and knew what to do and would eventually get around to doing it. And he did. Station is up fantastically in the July/Aug. ARB in all time periods. After ARB in 1978, there had been a slight drop in audience. But the last ARB showed the station zooming. In men 18-49 years old 6 a.m.-midnight, the station is third in the market. WABC-AM was first with 65,000; WHN-AM was second with 39,900; WJVA-AM had 36,800. WBSB-FM had 33,700; WNEW 30,600; WFLX-FM 30,600; WNEW-FM 27,600; WRFM-FM 27,600. WHN-AM is coming along pretty good and Chuck writes: "Needless to say, we're more than pleased with the indicated audience growth at this early stage," which means that he intends to do even better.

Jesus Christ, you turn your back and all kinds of changes come down the pike. Like Don Rose, for years the morning man at WFIL-AM in Philadelphia going to KFRC-AM in San Francisco. Who would have thought it? But, as of Oct. 15 Rose will be in San Francisco and probably earning more money than any one else on the air in the market. ... Bo Donovan has been named director of program programming for Sterling Broadcasting. He'll be operating out of Los Angeles for a while, then moving to the Seattle area. Sterling has stations such as KASH-AM in Eugene, Ore. Pending FCC approval, they're picking up KTW-AM-FM in Seattle and K530-FM in San Jose, Calif. Nice sized little radio chain. Donovan had been with the syndication firm of Programming db, Los Angeles.

(Continued on page 34)

IRR Syndicated Show Spots UK Hits Early

SOUTH PLAINFIELD, N.J.—IRR Inc., an affiliate of JEM Records here, is now distributing a new syndicated radio program called "Hands Across the Water." The show, which will feature not only the best upcoming groups and artists in England but also the well-known acts, is being produced in London and is hosted by Bob Harris. Harris currently hosts "The Old Grey Whistle Test" on BBC-TV and "The Money Programme" on BBC radio.

The stereo program is being aimed at progressive FM stations and those AM Top 40 stations that would like to "broaden the scope of their programming," according to Walt O'Brien of IRR Inc.

"With an increasing proportion of American chartmakers again com-

Reeves Signs Deal To Syndicate New 'Weekend Rock'

NEW YORK—"Weekend Rock," the FM rock-and-roll radio series launched by Yuri Zabrat Enterprises here, will be broadcast on three overseas radio networks in addition to a wide number of U.S. FM stations. Yuri Zabrat, promoter of the radio syndication series, said the weekly content show will be carried by the British Broadcasting Corporation (BBC), an Australian network, and the NHK (the Japanese broadcasting system).

"Weekend Rock," 90 minutes long, will be syndicated by Reeves Cinct Inc. The series will be supplied in matrixed 4-channel quadraphonic (compatible stereo) and available for airing in about 75 key FM markets and as many FM university centers each weekend by the first of the year. A mobile recording studio operated by Ego Loss Concepts will tape and mix live concerts on location. The shows incorporate the live audience, artist, and music into "the visual sounds of a live concert," Zabrat said.

Random House to Test Book Sales via Radio

NEW YORK—Random House Inc., the book publishing firm, has sort of backed into the record business with a single featuring poems from the book "Lovin' Touchin' Sittin' Down" by Dick Summer. Summer, air personality now with WJLJ-FM in New York, has had books of poetry published. This record is, actually, a promotion record for the latest book.

The record was being sent to a bevy of radio stations and Summer said that Random House would like to know what use the stations made of the record "because they are evaluating the impact of radio on book sales."

Some of the shorter cuts on the disk can be played over long record intros or between commercials.

AF YULE DISK USES COUNTRY & POP ACTS

RANDOLPH AFB, Tex.—"An Old Fashioned Christmas," the title of this year's Christmas album issued by the U.S. Air Force Recruiting Service, will be distributed to some 5,000 radio stations coast-to-coast. "Country Gold" (Country) and "Syril Bros." (Prog/Mor) are one side of this year's LP features Sonny James and Connie Smith, backed by the Jordans. The other side features MOR music by Ray Conniff and his orchestra with narration by air personality Roger Carroll.

ing from Britain and Europe, this show will enable radio stations in the U.S. to air the latest sounds weeks before their American release dates. Progressive stations realize that rock music is truly a worldwide phenomenon and they are concerned about what's happening abroad," O'Brien said. "Much of this music later finds

its way onto our charts. But most stations would rather have it sooner than later."

The hour-long weekly show is being provided at \$25 per show (\$15 for college and noncommercial stations) and each station has an "exclusive" for a 35-mile radius. Demos available on request.



RAISING FUNDS for the American Cancer Society recently with a baseball game were WAVE-AM air personalities, record company executives, and the Carpenters, A&M Records artists. From left: WAVE-AM music director Mason Dixon, A&M Records promotion executive Frank Berman, Karen and Richard Carpenter, and WAVE-AM program director Jay Long. The Carpenters are national co-chairmen for the Society. The game raised \$5,000.

ATTENTION ALL TIME-TEMP AND PERSONALITY JOCKS... WHO WOULD LIKE TO PRESS FORWARD THE ELECTRIC WEENIE HUMILY (but only for a moment) PRESENTS THIS UNDISCUTTED LETTER FROM JUST 1 OF NEARLY 400 USERS OF OUR GAG SHEET...

Dear Weenie: A note to acknowledge receipt of back Weenies and to tell you how valuable and rare you are in this business. Your wit, original, needling, sag, is just "bleep," and someday I hope the guys you helped, remember to send a monument to the "weeny" you will have surely worked off.

Sincerely,
Buby
WWL, New Orleans.
Just think, a monument to my "Weenie!" Won't that blow my mindless mind?

For free samples of this "hard work" write:
TOM ADAMS
Suite 4, 236 Avenue Street
Bay Bourne, Pa. 15019



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*A Very Different contemporary station ID package

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- ☐ I NEED "Bross Rocks." Send me my demo now
- ☐ I am not a contemporary station. Send me
- ☐ "The Lovely One" (Mor)
- ☐ "Syril Bros." (Prog/Mor)

Name _____ Title _____
The Station _____ Address _____
City _____ State _____ Zip Code _____

Spero Produces 2nd CTV Special

NASHVILLE—Home Box Office, a Pennsylvania-based cable television firm, has originated its second

WHEN SHE'S GOOD

SHE'S REALLY GOOD

AND WHEN SHE'S BAD

SHE'S EVEN BETTER

Bourke and Barnhill

Hugh King - Hickory 307



WRAP YOUR LOVE AROUND ME

The new single by
MELBA MONTGOMERY
is all wrapped up
exclusively on Elektra Records

WRAP YOUR LOVE AROUND ME/EK-45866 from her
new Elektra album "MELBA MONTGOMERY/
EK-75069 Produced by Pete Drake

successful live show from the Opry House here.

Hosted by Dan Daniel of WHN-AM, New York, the show was carried back to subscribers in Pennsylvania, New Jersey and New York state. It was a three-hour, open-ended presentation.

Home Box Office did an initial show several months ago to test reaction, and found the paying subscribers highly susceptible to the live country presentations.

The second show featured Charlie Rich, "Crash" Craddock, Conny Van Dyke, Don Williams, Brian Collins, Barbara Fairchild, Del Reeves, the Storytellers Band, and a special segment with Tex Ritter at the Country Music Hall of Fame.

Herman Spector, veteran producer who long did the "Upbeat" syndicated show, handled the HBO segment for the second time. HBO estimates the possible viewership at approximately 25,000 viewers.

Tom T. Hall's 5 Nominations Pace CMA's Oct. 15 Awards on CBS-TV

NASHVILLE—Tom T. Hall, with five nominations including "Entertainer of the Year," heads all finalists in the annual Country Music Association awards to be made on CBS-TV Monday, Oct. 15 here.

The other four nominees in this category are Roy Clark, Merle Haggard, Loretta Lynn and Charley Pride. Miss Lynn was last year's winner, the first female to receive the honor.

Johnny Cash will host the 7th annual awards presentation. Presenters and/or performers include Roy Acuff, Bill Anderson, Eddy Arnold, Maybelle Carter, June Carter Cash, Roy Clark, Donna Fargo, Jack Greene, Hall, George Jones, Loretta Lynn, Judy Miller, Charley Pride, Tex Ritter, Jeannie Seely, Statler Brothers and Tammy Wynette.

Cash, who has dominated the awards for the past few years, is a finalist in only one category this year.

Other finalists include: **Single of the Year:** "Behind Closed Doors," Charlie Rich, Epic; "The Lord Knows I'm Drinking," Cal Smith, MCA; "Watermelon Wine," Tom T. Hall, Mercury; "Satin Sheets," Jeanne Pruett, MCA; "Why Me," Kris Kristofferson, Monument.

Album of the year: "Behind Closed Doors," Charlie Rich; "Entertainer of the Year," Loretta Lynn, MCA; "The Storytellers," Tom T. Hall; "Louisiana Woman, Mississippi Man," Conway Twitty/Loretta

Song of the year: "Behind Closed Doors" writer, Kenny O'Dell; "It's Not Love," Hank Cochran and G. Martin, Watermelon Wine; "Tom T. Hall," "Satin Sheets," John Volynsky; "Why Me," Kris Kristofferson.

Female Vocalist of the year: Donna Fargo, Dot; Loretta Lynn, MCA; Jeanne Pruett, MCA; Tanya Tucker, Columbia; Tammy Wynette, Epic.

Male Vocalist of the year: Merle Haggard, Capitol; Tom T. Hall, Mercury; Charlie Rich, Epic;

Holiday Inns Link to New Cherish Label; 2nd Attempt

NASHVILLE—Holiday Inns, through its Showtown Productions, has entered into a production agreement with Cherish Records, based here, for a series of recordings.

Stuart I. Weisberg, director of talent development for Showtown, said that the sessions, the first of which is now being completed, will be produced by Don R. Smith, president of Cherish.

Showtown Productions is the personal management division of the Holiday Inn Entertainment Department.

The first artist recorded is Will Mercer, who has just completed a 32-week engagement at the Ambassador East in Chicago, and soon will be opening in Las Vegas. He was signed to the Chicago engagement for four weeks, and held over for 28 more.

Describing Mercer as "an FM-country, or contemporary country style of singer," Smith noted that one of the songs recorded is about the late Hank Williams. It was cut on Williams' 50th birthday.

This marks the first move by the Holiday Inn organization into records since it released an album by Dolly Holiday (Dorothy Abbott) about five years ago on its own label. In the Cherish production, Don Tweedy does the arrangement. The

Johnny Rodriguez, Mercury; Conway Twitty, MCA.

Vocal Group of the Year: The Carter Family, The Jordanaires; Osborne Brothers, Statler Brothers, Tompall and the Glaser.

Vocal Duo of the Year: Jack Greene-Jeanne Seely, David Houston-Ton-Barbara Mandrell; George Jones-Tammy Wynette; Conway Twitty-Loretta Lynn; Porter Wagoner-Dolly Parton.

Instrumental Group of the Year.

'Grand Ole Opry' Copies Mushrooming in Orient

NASHVILLE—Oriental versions of the "Grand Ole Opry" are springing up all over the Far East. The Tokyo "Grand Ole Opry" long has been established, playing to packed houses, and frequently supplementing Japanese talent with visiting American acts.

Recently an album was released on Cho Hun Records from the Korean "Grand Ole Opry," based in Seoul, dedicated to the "military friends who have supported and helped us through the years." According to the back liner, the Korean version of the show began in 1964 to entertain American forces in Korea.

Po' Boys, Jerry Reed and Cret Atkins, Danny Davis and The Nashville Brass, The Strangers, The Wagonwheel Gang.

Instrumentalist of the Year: Chet Atkins, Roy Clark, Floyd Cramer, Lloyd Green, Charlie McCoy, Jerry Reed.

Honors of Fame finalists are Chet Atkins, Rod Brasfield, Patsy Cline, Paul Cohen, Vernon Dalhart, Pee Wee King, Leon Payne, Minnie Pearl, Vito Pellicciotti, and Kitty Wells.

The album, engineered in Seoul by Kim Jong So and Kim Choon Nam, was edited in Washington, D.C., and mastered in Nashville.

Some of the artists featured on the album are Kimchi Chet Atkins, Rice Paddy Grandpa Jones, Kimchi Paddy Grandpa Jones, Kimchi Paddy Grandpa Jones. The songs are familiar country standards.

Now Jerry Strobel, public relations director for the "Grand Ole Opry" here, says he has received a communication from a promoter in Taipei announcing the formation of the Taiwan "Grand Ole Opry." It asked the blessing of the original show.

Nashville Scene

By BILL WILLIAMS

The word making the rounds in Nashville is that the Good Lord came down to Music Row and cut a smash single called "Why Me, Kris."

The 50th birthday of the late Hank Williams came and went quietly last Monday, with only one incident. A fellow showed up at the stage door of the "Opry," claiming to be Williams' brother. According to

manager Bud Wendell, he's about the 150th such "brother" to show up over the years. . . . Grandpa Jones, one of the granddads of the Opry, all set, eight records in 39 fairs he played this summer. Since July 31 he has driven 24,000 miles. . . . Happy Bobby Lewis is back to his old style of singing, forging his own message songs. He's got a good one now. . . . Brenda Lane, part of the Lono & Oscar Show, hospitalized with a broken leg and other injuries when struck by a car in Nashville. . . .

The Four Guys have been asked to continue touring with Charley Pride. They're working out arrangements now. . . . Charlie Louvin, in the interim between his contract end with Capitol and the start of his new one with UA, cut his own LP on his own label. He plans to sell it on the road on his dates, thereby saving himself a couple of dollars per unit. . . . Connie Smith has been hosting (despite her obvious pregnancy) the "Grand Ole Gospel" show in absence of Jimmy Rogers. Snow, which is in the Holy Land. Waylon Jennings was scheduled to be her guest, but didn't make it. Instead, Waylon's wife, Jesse Couder, showed up.

(Continued on page 32)

LAS VEGAS ORGANIZATION NAMES '73 COUNTRY TOPPERS

LAS VEGAS—World Wide Friends of Country Music, an organization based here, held its 1st Annual Golden Guitar Awards, with heavy emphasis on artists living in this area.

Ray Price's song, "For the Good Times," was "Voted Song of the Year," and acceptance in his behalf was made by Jim "Cherokee" Whitlock. Country Television Show of the Year, and the Best of the Year award, was made by Miss Lisa Todd of that show. Bobby Greene and the Gringos was named Country Band of the Year.

The Country Disk Jockey of the Year award was won by Mike Farrell, music director at KRAM-AM, Las Vegas, and the Helping Hand Award went to Bill Ladd's Silver Dollar Casino.

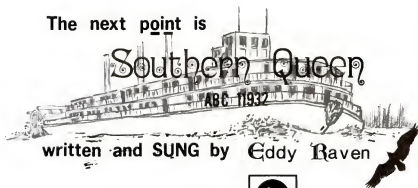
The Silver Star Award went to Tanya Tucker, Columbia artist, and the Golden Artist Award was given to Hanky's Sue Thompson, who received a standing ovation.



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Nashville Scene

Continued from page 10

Cecil Null has accomplished something never done before: a session involving both Cletis Atkins and Merle Travis. Cecil, doing as a session man by his auto-harp, managed to bring the pair together for the first time ever in a studio. It's remarkable that the two legends should have gone all these years without appearing on the same record, but it's finally been done. Travis, by the way, is making a permanent move to the West Coast. . . . The Lynn Anderson Fan Club is conducting a survey to determine the field of music in which Lynn Anderson records, and it's serious about it. The group is trying to categorize her. . . . Merle Haggard set the all-time gross and attendance record at the Redding, Calif. Civic Auditorium in a concert performed by Concert Express. The gross was \$23,000. . . . Don Gibson and the Country Cavaliers played to a capacity crowd at the Lakeside Amusement Park in Salem, Va. . . . TNS artist Gary Taylor performed the Jim 'n' Gary group, has formed his new band, The Bitter Creek Cancers, and will debut in Klamath Falls, Ore., for two weeks beginning next year. The five-piece unit will be handled by the Jack Roberts Agency. . . . Dave Mack of Elektra Records was treated badly. His \$1,200 motor was stolen from his boat in front of his apartment. . . . Cinnamon Records has recorded Larry B., program director of WUBE, Cincinnati.

Veteran midwest promoter John-Henry Henson is going gospel—their show in St. Louis Oct. 5th at the Kingsland Theater, traditional home of gospel singing. Ernest Tubbs will headline the show, with Freda Meadows, the Beavers Music Group, and Mes. Harvey Lester. Rion says the new approach for the area should strengthen both gospel and country acts. . . . Artist Jim Seasholtz, of the Jim Records label, has been released from the hospital following treatment, and now is promoting his first release on the label. . . . Both Burl Ives and the New Seekers continue to do their bit for ecology through the "Johnny Horizon" program. The Seekers, after a concert in Washington, are donating an original song they wrote, both mechanicals and performance, to the program.

Gary Buck, fine Canadian artist, has completed a taped guest spot on the Johnny Bench syndicated television show. Ferlin Husky also appears on the show. . . . Loretta Lynn and Conway Twitty headline a show of more than 15 of country music's leading acts with United Talent and Shure Brothers, Inc., present their annual appreciation show for AMA-OPF convention goes this year. With them will be Nat Stuckey, Jean Shepard, Warner Mack, Karen Wheeler, Conway Twitty Jr., Linda Plowman, Ray Charles, Armstrong Jones, Kenny Starr, L.F. White, and Jay Lee Webb. . . . While Roy Acuff celebrates his 70th birthday without fanfare (at his own request), Marty Robbins celebrated his 48th. He is doing it live on WSM's Hatfield Henley Show Oct. 1. Robbins will be there for all six hours of the show, with his band.

GRC Pub. Link

ATLANTA, Ga.—Mike Thevis's General Recording Corp. (GRC) here has set up exclusive publishing contract with Nola and Silver-T Music, operated by Mike Silvers in New Orleans.

Billboard
Hot Country Singles

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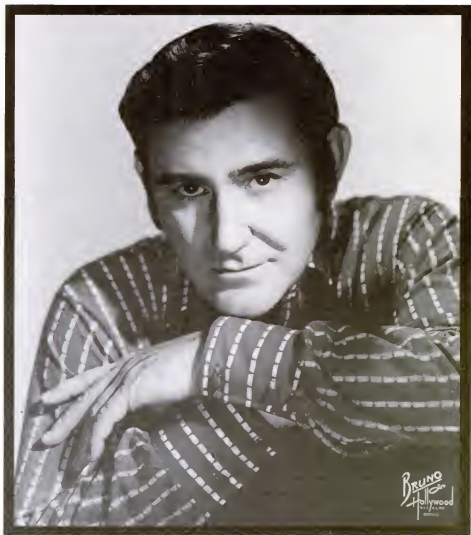
* STAR Feature—Singles registering greater proportions advance progress this week.

			TITLE, ARTIST Write: Label: & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Write: Label: & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Write: Label: & Number (Dist. Label) (Publisher, Licensee)
1	2	11	BLOOD RED A GOSPEL—Loretta Lynn (C. Parnell) Columbia 4-5020 (Columbia)	55	4	7	PAPER ROSES—Bobby Darin (J. Barry, T. Spector) RCA 14025 (RCA)	78	70	4	COUNTRY GIRL (I Love You Said)—Loretta Lynn (Lory Raker, Mickey Spivey) RCA 14025 (RCA)
2	3	10	YOU'RE THE BEST THING THAT HAPPENED TO ME—Marty Robbins (Don Westcott) Columbia 4-5020 (Columbia)	43	7	7	OH ON I'M FALLING IN LOVE AGAIN—Loretta Lynn (J. Barry, T. Spector) RCA 14025 (RCA)	78	78	2	LITTLE GUY—Donny Farris (Donny Farris, J. McDaniel) United Artists 299 (Capitol)
3	4	10	KID STUFF—Barbara Beland (Gary Oakfield, Don Earl, Columbia 4-5020 (Columbia)	37	16	1	I CAN'T BELIEVE IT'S OVER—Shirley Bassey (Don Penn, RCA 14025 (RCA))	71	76	6	BEAUTIFUL SUNDAY—Jack Bruce (Donny Farris, J. McDaniel) United Artists 299 (Capitol)
4	11	11	YOU'RE NEVER BEEN THIS FAR—Conway Twitty (Conway Twitty, RCA 14025 (RCA))	49	4	1	YOU KNOW WHY—Bobby Darin (Don Penn, RCA 14025 (RCA))	86	3	PRECIOUS MEMORIES FOLLOW ME—Bobby Darin (Conway Twitty, RCA 14025 (RCA))	
5	9	7	HOW MY THUMB TO MEXICO—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	30	40	8	HANK AND LEFTY BUILT MY COUNTRY SOUND—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	87	4	LAY A LITTLE LOVIN' ON ME—Donny Farris (Donny Farris, J. McDaniel) United Artists 299 (Capitol)	
6	10	10	YOU REALLY WANT IT CHANGED—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	50	4	1	TALKING WITH MY LADY—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	74	68	10	DAKOTA—Johnny Cash (Johnny Cash, RCA 14025 (RCA))
13	9	13	REDNECK, WHITE SOCKS & BLUE RUBBER REEL—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	41	45	7	SUGARMAN—Patsy Cline (Patsy Cline, RCA 14025 (RCA))	75	71	8	CARRY ME BACK—Loretta Lynn (Loretta Lynn, RCA 14025 (RCA))
11	13	13	CAN I SLEEP IN YOUR ARMS—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	52	3	1	CHERRY BLOSSOM—Patsy Cline (Patsy Cline, RCA 14025 (RCA))	76	75	4	THE DOORS ALWAYS OPEN—Johnny Cash (Johnny Cash, RCA 14025 (RCA))
9	10	11	JUST WHAT I HAD IN MIND—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	53	6	1	THE COLORADO COUNTRY MORNING— Johnny Cash (Johnny Cash, RCA 14025 (RCA))	77	80	2	THE LAST LONESOME SONG—Patsy Cline (Patsy Cline, RCA 14025 (RCA))
10	15	11	IF TEARDROPS WERE PENICILIN—Patsy Cline (Patsy Cline, RCA 14025 (RCA))	44	37	9	IT TAKES TIME—Patsy Cline (Patsy Cline, RCA 14025 (RCA))	78	81	3	THE LAST LONESOME SONG—Patsy Cline (Patsy Cline, RCA 14025 (RCA))
18	17	18	THE MIDNIGHT OIL—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	61	3	1	COUNTRY COUNTESS—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	79	84	6	SEND A LITTLE LOVE TO ME—Johnny Cash (Johnny Cash, RCA 14025 (RCA))
17	17	17	SUNSHINE—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	60	3	1	I'LL NEVER BREAK THESE CHAIN—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	80	82	5	I SEE THE LIGHT ALL OVER YOUR FACE—Johnny Cash (Johnny Cash, RCA 14025 (RCA))
13	15	13	THE CORNER OF MY LIFE—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	47	44	22	AMANDA—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	81	85	2	SECOND CUP OF COFFEE— Johnny Cash (Johnny Cash, RCA 14025 (RCA))
19	16	19	DON'T GIVE UP ON ME—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	48	46	6	WHAT GOT YOU TO—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	85	86	2	THOUGHTS—Johnny Cash (Johnny Cash, RCA 14025 (RCA))
15	14	12	OPEN UP YOUR HEART—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	59	3	1	IF YOU'VE GOT—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	86	87	2	THOUGHTS—Johnny Cash (Johnny Cash, RCA 14025 (RCA))
22	7	22	I NEED SOMEBODY—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	50	32	13	IT'S A MAN'S WORLD—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	88	89	2	STAY ALL NIGHT—Johnny Cash (Johnny Cash, RCA 14025 (RCA))
30	5	30	WE'RE GONNA HOLD ON—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	63	5	1	IT'S A MAN'S WORLD—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	90	92	2	STAY ALL NIGHT—Johnny Cash (Johnny Cash, RCA 14025 (RCA))
18	16	18	EVERYBODY HAD THE BLUES—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	69	3	1	IT'S A MAN'S WORLD—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	91	92	2	STAY ALL NIGHT—Johnny Cash (Johnny Cash, RCA 14025 (RCA))
19	20	19	I RECALL A GYPSY WOMAN—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	53	54	5	SING ABOUT LOVE—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	92	93	2	STAY ALL NIGHT—Johnny Cash (Johnny Cash, RCA 14025 (RCA))
26	6	26	SARAH—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	54	52	10	GREEN SNAKES ON THE CEILING—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	94	95	2	SOMEONE TO REMIND ME OF YOU—Johnny Cash (Johnny Cash, RCA 14025 (RCA))
21	23	21	A PERFECT STRANGER—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	54	10	1	THE TOWN WHERE YOU LIVE—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	96	97	2	I NEED HELP—Johnny Cash (Johnny Cash, RCA 14025 (RCA))
28	7	28	TOO FAR AWAY—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	56	5	1	WON'T KEEP IT COUNTRY—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	98	99	2	GEORGIA ON A FRUIT TRAIN—Johnny Cash (Johnny Cash, RCA 14025 (RCA))
38	12	38	DARLING YOU ALWAYS COME BACK—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	56	62	4	AIN'T IT GOOD—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	100	101	2	I CAN GET OVER YOU TO SAVE MY LIFE—Johnny Cash (Johnny Cash, RCA 14025 (RCA))
24	12	24	SUPPIN' AWAY—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	57	65	5	KENTUCKY SUNSHINE—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	90	91	2	ROLLIN' IN MY SWEET DREAMS —Johnny Cash (Johnny Cash, RCA 14025 (RCA))
31	6	31	IT'S BEHIND—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	73	2	1	LET ME TELL YOU—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	91	92	2	CITING EYES—Johnny Cash (Johnny Cash, RCA 14025 (RCA))
27	24	27	WISH YOU HAD STAYED—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	60	57	9	THE MOST BEAUTIFUL GIRL—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	92	100	2	I'LL BE YOUR BRIDGE—Johnny Cash (Johnny Cash, RCA 14025 (RCA))
28	21	28	DORIS—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	61	66	4	OH WOMAN—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	93	95	2	YOUR SHINEHOUSE GIRL—Johnny Cash (Johnny Cash, RCA 14025 (RCA))
39	5	39	ROAD-MIND—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	62	58	11	THE DEVIL IS A WOMAN—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	94	97	3	THE BARBONS HAVE FOUND YOU—Johnny Cash (Johnny Cash, RCA 14025 (RCA))
36	5	36	THE WATERS SOUNDS RUNNING—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	77	4	1	THE SUN IS SHINING—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	95	96	1	ALLEGHENY—Johnny Cash (Johnny Cash, RCA 14025 (RCA))
33	8	33	DARLIN' DON'T COME BACK—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	74	5	1	THE HEARTACHE—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	96	97	1	YOU'VE GONE LOVE YOURSELF IN THE MORNING—Johnny Cash (Johnny Cash, RCA 14025 (RCA))
40	4	40	AIMS FOR OF EMBRY—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	83	2	1	THE WHOLE WORLD'S MAKING LOVE—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	97	98	2	LAST DAYS OF CHILDHOOD—Johnny Cash (Johnny Cash, RCA 14025 (RCA))
41	4	41	PLASTIC TAPES, PAPER PLASTICS—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	72	3	1	WARM LOVE—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	99	100	1	LOVE AND HONOR—Johnny Cash (Johnny Cash, RCA 14025 (RCA))
14	14	14	I HATE YOU ALL TOGETHER NOW—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	67	8	1	LEAVING'S HEAVY ON MY MIND—Johnny Cash (Johnny Cash, RCA 14025 (RCA))	100	101	1	IF THE BACK DOOR COULD TALK—Johnny Cash (Johnny Cash, RCA 14025 (RCA))

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Joe Stampley's "Too Far Gone?"

**From the album
that's been filling
up the charts
all by itself.**

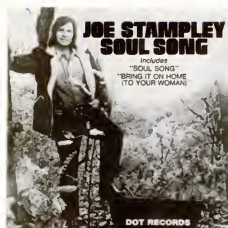
"Too Far Gone" is Joe's third hit single in a row—following hot on the heels of "Bring It On Home (To Your Woman)," and "Soul Song."

All three smashes are drawn from the same recent album, "Soul Song." Like the first two that started their climb on the Country charts and have successfully crossed over into Pop, "Too Far Gone" is following the trend. Which means Joe Stampley's getting the kind of recognition his talent deserves.

At this rate Joe's "Soul Song" album will soon be called "Joe Stampley's greatest hits!"

Joe Stampley's "Too Far Gone." From the album, "Soul Song." Both on Dot Records.

"Too Far Gone" DOW-17469



"Soul Song" DOW-26007



Distributed by
Famous Music Corporation
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Country Music Writers' Assn. Sets Courses: 6 'Fame' Names

NASHVILLE—The Nashville Songwriters' Association is offering both beginning and advanced classes in songwriting this fall, and also has announced plans for another Hall of Fame induction.

The NSA beginning courses start Nov. 7, concluding Dec. 12. The advanced writer courses start Oct. 23 and continue weekly through Dec. 11. The advanced course will be an "in depth study" of writing. Once again, recognized songwriters will be teaching.

The fourth annual Songwriters' Hall of Fame dinner will be held Sunday, Oct. 14, preceding the Grand Ole Opry Birthday celebration.

Six songwriters will be inducted this year. The \$10 a plate dinner will be held at the Sheraton Inn, South here. A cocktail party will precede the dinner.

It also was announced that NSA will showcase its writers during the Opry celebration. A tent, built on the plaza deck at the Municipal Auditorium, is set for Thursday, Oct. 18. Admission is free.

Vox Jox

Continued from page 29

KOWN-AM, Escondido, Calif., needs an air personality. Good little market. ... After spending more than five years as a prisoner of war in North Vietnam, John (Jack Diamond) Deering has returned to radio. He's music director and morning air personality with WHIN-AM in Gallatin, Tenn., a Top 40 station, under the name of Honest John. He writes: "I was program director of the Armed Forces TV station in Hue when the facility was overrun by the enemy in February 1968. Three of the staff members were killed while the remaining five were taken prisoner and later sent to Hanoi. It was quite an experience—turning a TV station into a hand-charging combat unit, however we were badly outnumbered during the 15-hour battle." Before entering the Marines in 1966, John had worked with such stations as WMGC-AM, Chattanooga; and WKDA-AM, Nashville. Says he needs oldies for WHIN-FM, which is using an oldies format.

Bill Wade, air personality with KHI-AM, Los Angeles, has bought KNEU-FM in El Centro, Calif., a stereo station. He'll stay at KBJ-AM and hire a general manager for his station, which features an MOR format. ... Music director Mike Martin and Randy Murphy are leaving KDBS-AM-FM, Alexandria, La., to join WYIX-AM in Pensacola, Fla. Frank James is the new music director of KDBS-AM-FM, which is now seeking a couple of new air personalities. ... Lineup at WMC-AM, Memphis country station, has Lew Acree 6-9 a.m., Bob Young 9-noon, Phil Connor noon-3 p.m., Chris Collier 3-7 p.m., Hal Jay 7-midnight, and Hal Atkinson midnight-6 a.m., with Bob Mallette leaving WMOM-AM in Memphis to do weekend work at WMC-AM.

Going to be a long Vox Jox this time. ... Ed Martin, who says that during his army days he was known as the British Bill Stewart, writes: "For my sins, I am very much involved in jazz both as a journalist

(Continued on page 36)

Billboard

Hot Country LP's

Billboard SPECIAL SURVEY
for Week Ending 9/25/73

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* Star Performance—LP's registering proportionate upward progress this week

THE WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST Label & Number (Distributing Label)
1	1	8	I LOVE DAVE BLUES Dave Blue, RCA 9350
★	6	4	YOU'VE NEVER BEEN THIS FAR BEFORE/DAVE'S GONE Garney Twitty, RCA 350
3	2	23	BEHIND CLOSED DOORS Charles Brackley, RCA 32112 (Columbia)
4	3	8	LOUISIANA WOMAN, MISSISSIPPI MAN Loretta Lynn & Garney Twitty, RCA 355
5	5	14	SATIN SHEETS Joanne Braxton, RCA 338
6	4	25	JESUS WAS A CAPRICORN Rex Kneifel/Don McNeill, RCA 32109 (Columbia)
7	7	8	TRY TO HEAVEN Franky Hart, Capitol ST 11397
★	15	4	LOVE IS THE FOUNDATION Loretta Lynn, RCA 350
9	8	6	ELVIS Elvis Presley, RCA 9351, 1-1092
10	12	16	DON WILLIAMS, VOL. 1 Don Williams, RCA 9351
11	9	17	WHAT'S YOUR MAMA'S NAME? Tanya Tucker, RCA 9352
12	13	9	NIGHTTIME HUSBAND (Half As Bad As Leaving You) George Jones, RCA ST 32112 (Columbia)
13	10	9	TOP OF THE WORLD Loretta Lynn, RCA 355
14	11	8	LOVE & MUSIC Porter Wagoner & Dolly Parton, RCA 9351, 1-10248
15	18	9	BILL Bill Anderson, RCA MCA 320
★	20	6	THE WRENDA LEE STORY Wendie Lee, RCA 2-1012
17	16	14	LORD, MY FORD Jody Watley, RCA 9351-0238
18	14	13	CLOVER POWER Jody Watley, RCA 9351
19	19	11	MR. LIVERMORER Johnny Frederick, RCA ST 32387 (Columbia)
★	24	5	IF SHE JUST HELPS ME GET OVER YOU Johnnie Wright, RCA ST 32371
21	23	28	INTRODUCING Johnny Rodriguez, Mercury SR 62273 (Phonogram)
22	22	7	MAINTY ROBBINS RCA 352
23	21	7	CAL SMITH RCA 352
24	17	12	TIE A YELLOW RIBBON Johnny Carson, ABC MCA 702
25	25	10	COME LIVE WITH ME Ray Charles, RCA 9351 (Atlantic)
26	27	8	TOMORROW NIGHT Charlie Rich, RCA 9351, 1-10258
27	30	15	SWEET COUNTRY Doris Day, RCA 9351-0237
28	21	21	GOOD TIME CHARLIE Charles Brackley, RCA 32112 (Columbia)
29	32	6	THE GOOD OLD DAYS (Are Here Again) Buck Owens & Sonny Curtis, RCA ST 11397
30	33	3	JUST WHAT I HAD IN MIND Fanny Brice, Mercury SR 62112 (Phonogram)
31	35	28	ENTERTAINER OF THE YEAR Loretta Lynn, RCA 355
32	36	27	SHE NEEDS SOMEONE TO HOLD HER Garney Twitty, RCA 351
33	38	4	DRIFT AWAY Mazel Holt, Columbia CM 3000 (R.S.D.)
34	34	24	SUPERCHICK Mazel Holt, RCA 9351-0238 (Phonogram)
35	35	11	HOMER TOWN HEROES Waylon Jennings, RCA 9351-0240
36	39	8	JUST THANK YOU Waylon Jennings, RCA 9351-0240
37	41	5	THE TOWN WHERE YOU LIVE Mae Street, Meritone Country 886, 1-10241 (RCA)
★	—	1	ALL I EVER WANTED TO DO WAS SING Johnny Rodriguez, Mercury 1-10241
★	—	1	HANK WILSON'S BACK, Volume 1 Hank Wilson, RCA 9351-0238
★	—	1	JOHNNY CASH & HIS WOMAN Johnny Cash & June Carter, Columbia KC 32443
41	43	3	DORSEY BURNETTE Dorsey Burnette, RCA 9351-0238
42	46	3	THIS IS Terry Smith, Capitol ST 12110
43	45	3	DOYLE HOLLY Barney (1973) (MCA)
44	49	2	CARBIDEAR Don Williams, RCA Nashville House, RCA 9351, 1-10222
45	—	1	SNOWBALL Don Williams, RCA 9351-0238
46	47	2	SLIPPIN' AWAY John Sheppard, United Artists UA 1-1048
47	42	21	YOU LAY SO FAST ON MY MIND Bobby Darin, RCA Victor 9351-0238
48	28	25	THE RHYMER AND OTHER FIVE DIMERS Joni E. Hill, Mercury SR 62112 (Phonogram)
49	31	31	ALONE FROM HANAU VIA SATELLITE Olivia Newton-John, RCA VJCS 6088
50	50	2	THE BEST OF Billy "Crash" Cobble, Chart KC 1053 (Rebels)



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Country Music

Add Tape Piracy To Fair Buyers' Sessions' Agenda

NASHVILLE—The Country Music Association is holding its second International Fair Buyers Seminar Oct. 14-16 on the campus of the University of Tennessee here.

According to Dick Blake, seminar committee chairman, tape piracy will be one of the major topics of discussion. Other sessions will deal with talent selection, packaging and producing, technical information pertaining to staging, lighting and sound amplification and discussion of grandstand admissions.

The seminar is jointly sponsored by Amusement Business, the International Country Music Fair Buyers Association and the CMA. Johnny Cash, Tex Ritter, Minnie Pearl, Charley Pride and Ray Price will entertain.

Vox Jox

• Continued from page 34

and as a contributor to BBC's Radio Solent, our local radio station here in Southampton. I have been broadcasting now since 1959, the year that I joined the Royal Air Force and became involved with what is roughly equivalent to your country's AFRTS. What I want is to contact someone involved in jazz radio in the States who can keep me posted from time to time on current jazz trends, etc. In return, I would be able to supply lowdown on jazz in Britain and the rest of Europe (including the interesting jazz happenings of USSR and Poland). Alan Grant and some of you other guys drop Martin a note at: Flat 8, 719 Portsmouth Rd., Southampton, England. Keep me posted, too, Ed. Okay?

Where! I've still got a pile of mail here a foot thick. Not complaining, I read every letter, whether I get time to type it up for Vox Jox or not... Gil Hole reports that Jay Christian, midday personality and production man at WERK-AM in Muncie, Ind., going to WMEE-AM in Fort Wayne, Ind., as Jon Christian. Randy Robbins, swing personality at WERK-AM is going to WQDR-FM in Raleigh, N.C., as Jason Janulis to do morning drive. Roger Williams of WHON-AM in Richmond, Ind., has gone to WERK-AM as new midday personality and production man and the new WERK-AM lineup has Mike Charles 6-10 a.m., Roger Williams until 1 p.m., Jerry Anderson 1-3 p.m., and Gil Hole 3-7 p.m.

New lineup at WOJW-AM, up-tempo MOR station in Warsaw, N.Y., has program director Robert De Mattina doing the morning show, Gary Stevens noon-2 p.m., and Robert Strachan 2-7 p.m. The 1,000-watt station features about 125 singles, 75 current albums, and mixes old records in all these... Chuck Alan, who'd been program director of WGVM-AM in Greenville, Miss., has moved to KRMD-AM in Shreveport, La. Burt Brown has taken over as program director of WGVM-AM and Mickey Farrell is now the music director. The new lineup has Farrell 6-10 a.m., Eddie Carlisle until 2 p.m., Brown 2-5 p.m., and Chuck Early 5-midnight. Farrell also reports that "We will have a slight change in the sound of this No. 1 country facility as we drift to a softer country sound in order to grab the large share of the many late teens

(Continued on page 38)

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Edward Bear is the group which had the biggest single of the past year. Here the group (below) receives several awards for the tune, "Last Song." Crowbar (second below) one of the country's most colorful bands, has been working on its Epic LP in New York.

Anne Murray is Canada's sweetheart of song and a Juno Award winner.



CANADA'S 4-YEAR OLD STRUGGLES FOR ITS EMERGENCE

By Ritchie Yorke

AS IT GROPEES FORWARD into the fourth year of its "existence," the Canadian music industry stands fairly and squarely—by almost all accounts—at the edge of the cliff... a potential about to either flourish or fail, a blossom which will either bloom or wither, a baby eagle about to fly or die.

Let that appear somewhat over dramatic, let me hasten to add that Canada represents a child which now must leave the nest to fend for itself. All the training has been completed, the potential explored, the possibilities envisioned. The time has come, putting it bluntly, when Canada must get it on. All of the dreams and ambitions which Canadians have put forward during the past three years will, during the next 12 months, either come to be or become memories. The soil has been more than adequately prepared and the seeds have been sown and it won't be long before the results are known.

This feeling arises from a recent polarization of issues, successes and problems. Some of the gray has been pushed aside to be replaced by areas of black and white. Businessmen who traditionally prefer to be all things to all types, are finding they must take a position and get off the fence. The very existence of a Canadian music industry depends on it.

As far as the U.S. singles and to a lesser extent, LP charts are concerned, 1972/73 was an extremely gratifying year for Canadians. A total of 30 singles and 24 albums qualifying in Canada as domestic content reached the Billboard charts, which represented a per annum increase of 15 percent for singles and 41.2 percent for LPs. These figures come from a specially commissioned Canadian Radio-Television Commission study of growth in the Canadian music industry.

Canada's top single for the period was Edward Bear's Capitol recording of "Last Song," which sold a whopping 110,000 in Canada and well over one million in the States.

The present year has been a particular triumph for Capitol Records (Canada) whose president, Arnold Gosewich, is regarded as one of Canadian talent's foremost boosters and a man who sticks resolutely to the positive approach.

But for all of this year's inroads, the current representation of Maple Music on the U.S. charts is paltry indeed—one single (Anne Murray's "Send a Little Love My Way") (Capitol)

and two LPs (Anne Murray's "Danny's Song" and Mercury's "Bachman/Turner Overdrive").

Canadian artists continue to break through into the U.S. at a fairly frequent rate. It's the followup that has been letting the side down. Very few Canadian artists have been able to follow through on big successes (this for a variety of reasons) and virtually no artist from the north country has become established, even to a minor degree, in the rock album market.

The lack of LP success has been hurting the most—until a Murray McLauchlan, a Mahogany Rush, a Foot in Coldwater or artists of similar calibre break through the album field, Canada will simply not be taken seriously as a significant new talent source for the global village. This fact has been obvious for at least two years but until record companies accept it, the artistic acceptance of Maple Music in the U.S. and elsewhere will be choked off. It's as simple as that.

The Canadian music industry was born, international observers may recall, in the early summer of 1970 when the newly-appointed federal broadcasting regulatory body, the Canadian Radio-Television Commission (CRTC) announced its intention of legislating for a percentage of domestic music content on all Canadian AM stations. Hitherto these stations had been a duplication of U.S. stations, news and weather being the only evidences that you were actually in another country.

It would be a considerable understatement of the facts to say that these regulations were and still are controversial. Rather than learn to live with them, the Canadian music industry has allowed the regulations to become the stepping off point for seemingly-endless bitterness and often vicious debates.

The majority of broadcasters have demonstrated admirable chauvinistic spirit in giving fellow Canadians a crack at the airwaves and subsequent public popularity, and in doing so, they have been responsible for the string of singles hits which have made this country the world's third leading producer of hit singles for the American market.

A handful of major market stations, super-paranoid about programming untested music (they prefer to stick tightly with the U.S. Top 20), have waged a continuing war to have the CRTC regulations loosened or dropped altogether. At first, they claimed the regulations were undemocratic and unfair.

Then they raised the issue of declining U.S. credibility through forced play and even persuaded one fairly prominent artist to publicly condemn the concept of regulated programming. But the massive U.S. success of "Last Song" rather convincingly drowned that theory.

The heart of their complaints is that there just isn't enough good Canadian singles to fill the domestic content quota. The subject is eminently debatable but of late these broadcasters have been winning an increasing amount of sympathy and supporters. Many observers have been quite literally stunned at the identity of those suddenly speaking out for an end to legislation.

In a recent issue of the CHUM Report (a weekly publication of one of Canada's top AM pop format stations and the foremost advocate of change in CRTC regulations), the lead story read: "What you have is a turning point in record industry attitude toward Canadian content regulations. Or so it seems to us based on comments by Canadian Recording Industry Assn. president Arnold Gosewich in the Toronto Globe and Mail.

"Gosewich disagrees with the regulation and does not wish to see it extended to FM radio. 'This is a creative industry and I hate to see it legislated. The selection of music on radio is a creative process,' Gosewich said. He would rather see the promotion of Canadian artists left to the recording industry.

"Note the special significance. It's the first time a record company president has expressed public disagreement with the regulation. As such, the statement gives the first substantial clue as to record industry attitude towards regulations.

"Clearly, they reflect an emerging point of view within the industry that regulations don't seem to be working. For a while most record men welcomed regulations when introduced, many now are 'not sure regulations are doing any good.'"

There can be little doubt that the coming months are going to bring a concerted campaign from a growing segment of the music industry to change the regulations. Will it succeed?

Much depends on the outlook of Commission chairman, Pierre Juneau, who has established a reputation for envisioning broad perspectives and who is usually un-moved by self-seeking and sympathetic lobby groups (witnessed by his determination to institute AM CRTC regulations over claims by



Fludd, a Daffodil act, causes some confusion with a smoke-filled performance (left); the Stampede draw a large crowd at Ontario Place in Toronto (below).

Murray McLauchlan receives a gold record for his single, "Farmer's Song" (above); Christopher Kearney (below) is a new name on the brink of international awareness.

MUSIC INDUSTRY AS AN INTERNATIONAL FORCE

the Canadian Assn. of Broadcasters that there wasn't sufficient talent in Canada to warrant legislation).

Juneau's last words on the subject (with the exception of the Billboard interview which appears elsewhere in this spotlight) was "there will definitely not be any cutbacks."

In an article by the Montreal Star's Juan Rodriguez, Juneau noted: "There is no country in the world, except the U.S. (and that needs qualifying) where there's not a framework of regulations to help talent in music, film and so on. If this is necessary in Britain, France and the Soviet Union, then how come we Canadians don't need it?"

"There's a terrible masochistic attitude in Canada that we don't succeed because we haven't got the talent. It's not true. We have trouble because the odds are extremely difficult. Other countries realize this, but because we live within the mentality of the U.S. we take our standards from them. No other country in the world does that."

Insiders insist that the CRTC is committed to at least another five years of Cancon AM legislation and that it also has a few surprises up its sleeve for as yet unlegislated FM stations. Overall, the situation appears somewhat ludicrous when one considers that some segments of the music industry in Canada are biting the hand that fed them in turning against the slender threads of the web which conceived that industry—i.e. the Canadian content regulations that created a need for record product.

There's fairly consistent agreement that—whatever the reasons—the Cancon regulations are not working as well as they might. The broadcasters refuse to accept any blame for this. They say that the major labels are simply not producing enough Cancon records of sufficient quality to fulfill the quota.

They may have a point.

"How can we possibly meet 30 percent when we don't have the qualitative selection of product?" asks CHUM programmer Dave Charles. "All these record companies don't come up with product, so we have to resort to Canadian gold. As a result, major artists like the Guess Who, Neil Young and Gordon Lightfoot, are having trouble making hits in Canada because we have to play so many of their old songs."

CHUM fills its Canadian content quota with as many as 50 percent "gold" which presumably helps to avoid the unpro-

ven content tune out factor theory. Other programmers have been heard to say that by next year they'll be able to completely fill the Cancon quota with proven duds.

This quite predictably distresses record companies trying to break new Canadian acts. It may also have something to do with what some observers predict are the beginnings of a back-bite in Cancon production by some majors.

The majority of majors have commendably expended large sums in Canadian talent investment. Yet the fact remains that only one—Capitol Canada—has been able to make Canadian production profitable.

The lack of success (as yet) by other majors is certainly not for lack of dollar expenditures in production. Columbia of Canada is reported to have spent around \$500,000 on Canadian talent in the past two years and despite the release of several outstanding productions, the company has very little U.S. sales success to show for it.

All those with a stake in the continuing development of a music industry in Canada can only hope that Columbia will continue to search for that elusive hit. One does not like to ponder the overall picture should a major contributor such as Columbia give up on its efforts through disillusionment.

Polydor Canada is another major which admits to an expenditure in excess of \$500,000 on Canadian talent. "Looking at our bottom line," observes national promotion manager Alan Katz, "one would have to conclude that if sales come from charts, then the charts have been sporadic and so have the sales... the \$500,000 involves some amount of promotion but mostly it's recording costs. Our return has been minimal. We've done it on sheer faith alone and it's come to very little. By and large, that would have to be true for other companies, too."

Other majors such as London, RCA, Quality, GRT, A&M, WEA and Ampex have put varying degrees of dollars and effort behind Canadian talent development, without any great degree of success. Informed observers estimate that more than \$2 million was spent on Cancon production in the past 12 months.

According to the CHUM Report, the top six quantity producers and distributors so far this year have been London (79 releases), RCA (46), Columbia (34), Quality (31), Capitol (27).

Continued on page C-20

Alex Machin is the hard hitting lead singer with A Foot In Coldwater, recently signed to Elektra in the U.S.

ARNOLD GOSEWICH: Top Man in a Hot Seat

The Chairman of the Canadian Record Industry Assn. Discusses the Problems Facing Cancon Music.



Arnold Gosewich, recently appointed chairman of the CRIA (Canadian Record Industry Assn.), has been the president of Capitol Records (Canada) Ltd for several years.

Winner of last year's Billboard Trendsetter Award, Gosewich is regarded as one of the shrewdest and most successful record men in Canada. He received on RPM Juno Award this year as Industry Man of the Year. Gosewich is also president of Mopie Music Inc., the non-profit organization which organized last year's Mopie Music Junket.

In the following interview, he speaks openly and honestly about the state of the Canadian music industry, as both he and fellow members of the CRIA see it.

Q. You recently stated that tape piracy was costing the Canadian recording industry at least \$5.5 million annually. Do you feel that the CRIA's get-tough attitude is having some significant effect on the pirates?

Gosewich: Well I think it's safe to say that if we hadn't taken any action whatsoever (since tape piracy became a serious problem roughly three or four years ago) that the amount of pirate tapes being sold here would be even greater than \$5.5 million. I think it's simply safe to conclude that if there was no action being taken in co-operation with various members of the CRIA who set up what amounts to a reporting system across the country of people to make one central source aware of tape pirate activities going on, along with co-operation from the RCMP (which has been fantastic) and the co-operation of our legal counsel who has done things above and beyond the call of duty, tape piracy would be even worse than it is today.

To the best of our knowledge, most of the pirated tapes are coming from the U.S. and the word would just get around that Canada is a very easy place to sell pirated tapes. To answer your question, I would say definitely the position taken by the CRIA has prevented the situation from getting worse. It has contributed to making the situation better although there's still a lot to be done.

Q. What are the biggest hassles in trying to deal with tape piracy in Canada?

Gosewich: Finding out that it's going on. The reason for this is that it's taken us about a year just to get the word around among retailers within our own industry about how the reporting system works. But the other difficulty in finding out is that so much of the pirated product is not sold through conventional record and tape outlets, like the conventional retail store or department store. That's not really where most of the stuff is being pushed. It's hardware stores, gas stations, drug stores, places that don't normally handle records or tapes so you can appreciate that finding out about it is a lot harder.

Q. Would you like to see the Federal government taking other steps in this area?

Gosewich: The Government hasn't taken any steps, whatsoever. To make my point very specifically, we've looked for the assistance of the customs department which is an agency of the Federal government. We haven't been too successful. We sometimes get local co-operation—a local customs branch will be helpful—but as far as a general directive to assist the recording industry in stopping pirate tapes from coming into Canada, we haven't had any co-operation whatsoever and in getting the co-operation, you've got the usual red tape to go through. We haven't made any significant headway yet, although we are continuing to work on it.

One of the positions taken by the CRIA is that if it comes down to it, we (the members of the CRIA) would be prepared to accept a voluntary embargo on all tapes coming into Canada as a means of preventing pirated tapes from coming in. But this in one way would be something of a hardship to those members of the CRIA who do import tapes. On the other hand, we feel that's the way it has to be done, then we're prepared to do it. But we do obviously have to take into account other members of the industry who are not part of the CRIA and their positions may be different. But what we're looking for from the Government is to determine whether it can be done and whether there's sufficient acceptance by everybody in the industry who's in the business of importing product to accept this.

Q. How is the pre-recorded tape scene in Canada generally from a sales point of view?

Gosewich: It's growing. Living up to expectations, certainly as far as black tape is concerned. I would imagine that based on general comment, no hard and fast facts or statistics, that cassettes have not played that large a role.

Q. Could you explain why the CRIA has employed a non-music oriented public relations company to handle some of its activities?

Gosewich: Well, first of all the public relations company in terms of its people I can't say it's non-music oriented. Some of the people we have actively involved with us do have a form of musical background of some shape or fashion. I refer to Ed Cowan and Brian Robertson, who both have some background in it.

Firstly, the CRIA has come to recognize that there is a large role to be played on the part of the Association in presenting a better public image, if you will, of the industry generally. We simply feel that the public doesn't know very much about the recording industry as such, let alone everything that goes on within it.

The second reason is that the Association, if it's going to be representative of the industry as it wants to be, then has to recognize that it has to take various positions on subjects. In order to do so, it has to ensure that its position is properly informed not only to the public but to various agencies of government and various levels of government as the case may be.

Thirdly, as part of the desire on the part of the Association to publicize activities that go on within the industry especially related to Canadian talent development outside of Canada, we need what we call a professionally-manned public relations company to assist us in that particular goal as well.

Those are some of the main reasons why we decided to go with a public relations company, period. The selection of Carleton Cowan was related to trying to find a public relations company that we felt would be able to help fulfill those particular goals and others that we have, and also had some kind of sensitivity to the recording industry. We think we've found it in Carleton Cowan.

Q. The CRIA has been talking for some time about broadening its membership. Have there been any concrete steps taken in this direction?

Gosewich: Quite a number since we had our annual meeting in May. Firstly, we had to formally approve changes to our existing by-laws that would provide for broadening the representation of the industry within the CRIA. That meant changing the by-laws so it wasn't just an Association for manufacturers. It is now an Association for people or businesses within the industry other than manufacturers. That has been done.

The second thing that had to be done was we had to provide for a new membership fee structure. In broadening the type of businesses that could become part of the Association (if they wanted to), we also had to recognize that, in plain simple language, a lot of people couldn't afford to join. Under our existing membership structure, many businesses would just not be able to join. The bulk of the members now making up

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THINGS ARE SHAKIN' ON THE WEST COAST

Vancouver strives to establish a well of creative activity

By Jeani Read



Bachman-Turner Overdrive: a good export (top) with power in the States. Chilliwack (above) remains one of the major West Coast acts.

to Douglas, will encompass the Nighthawk label and publishing arms Alexander Street Music and Water Street Music, and allow Douglas free rein in the field of artist selection, distribution and marketing.

But he is not looking to put out a record in Canada. "You've got to look at North America, period," he insists. "I won't put a record out here without a definite commitment from the States. The problems there are the same as always. There's a lack of direct communication with the record people down South, and there are not enough sales here to justify producing records in Canada."

The communication Douglas hopes to establish is also being encouraged by an influx of American artists to reinforce the constantly developing squadron of local musicians capable of putting together quality studio tracks.

There are, of course, the Joni Mitchells who have regarded the environs of Vancouver strictly as a retreat, but a noticeable flow of figures of the stature of flautist Paul Horn and bassist Jerry Scheff are using the area for musical purposes as well. Horn involved in session work as well as putting together a TV series of his own, and Scheff sitting in on sessions between sojourns on his Gulf Islands residence.

Within the industry itself, as well, are enough artists to make the South consider the Northwest with interest, many of whom are beginning to realize the necessity of making themselves known across the border.

One classic, if extreme, example of ignoring the Canadian market in favor of the American is the extraordinary activity being generated by the now Vancouver-based Bachman-Turner Overdrive, headed by the Guess. Guy guitarist Randy Bachman and managed by Vancouver booking agent Bruce Allen.

Allen and Bachman's energies have always been aimed away from what they consider Canadian apathy and disinterest; as Brave Belt the band moved from Winnipeg to Vancouver to get some kind of a corner on regular performing possibilities, and with a recent name change and a particularly advantageous record deal with Mercury in the U.S., BTO has been cutting a swath of successful concert dates across the continent whose repercussions are only beginning to be felt north of the 49th parallel.

BTO's Creedence-styled hard rock is finding its biggest audience in the Southeastern U.S., with a return tour booked almost immediately on the heels of their first American concert exposure in July, but response has been strong enough on the West Coast to warrant a return engagement—at headliners—at the Whisky in L.A., and chart response to their first album has led Mercury to put a push on the release date for the second, which will be recorded at Seattle's K. Smith Studios. According to Allen, it is something that could never have taken place if the group had been content to follow the circuit on their home territory.

Vancouver's Skylark, too, who moved from Vancouver to L.A. last year, hit impressively on Capitol with their single, "Wildflower," which reached No. 9 in Billboard, and report a projected tour to be booked by CMA in late October, concurrent with the release of a second album, also to be recorded in L.A.

With West Coast artists who have elected to stay on home ground the picture is slightly less impressive, but the directions are also beginning to take a perceptible southward turn. Chilliwack, whose contract with A&M was dropped after a six-month extension, is out looking for a new contract that includes American distribution, with a

Continued on Page C-28

Valey: he offers sensitive contemporary music and may tour the U.S.

THE REASON Western Canada has always been something of an enigma, and the reason it continues to be one in spite of an undeniable and constantly accelerating level of industry activity, is that no-one seems to be able to properly evaluate its potential, its direction or its ultimate position.

Understandable, since the industry is still, in not its infancy, at least suffering a complicated adolescence, where growth is an uneven and disorienting experience. Isolated geographically from the rest of Canada, and hitherto insular, it would appear, by virtue of its almost elitist sense of Canadian consciousness, the West Coast is only now emerging from its identity crisis through the efforts of a few whose insights and resources extend beyond the arbitrary psychological parameters that had previously been established.

Canadians have talked about the West as a vast storehouse of untapped potential and then have lamented the lack of East-West solidarity that, once corrected, would supposedly establish a triumphantly autonomous Canadian music industry that would knock the world on its ear.

These are nice things to talk about, but presumably the pipe dream stage is over. The industry in the West is, undoubtedly, growing. But where before Vancouver was being touted as the Los Angeles of the 50's, it is becoming increasingly obvious that what we are going to have here, if anything, is not so much a major recording enterprise as a valuable production center, where impressive studio facilities and an eminently qualified pool of musicians will combine with a uniquely creative working atmosphere, whose collective advantages are rapidly becoming apparent to artists from both East and South.

The general consensus in Vancouver within the industry as it now stands is that, in conjunction with its technical development, a tingeable change of attitude has taken place, one in which cooperation has replaced rivalry to an extent where infighting has resolved into constructive sibling dialogue.

But that in itself isn't nearly enough.

CRTC's 30 percent Canadian content regulations notwithstanding, it is becoming understood that a truly lucrative and satisfactory industry cannot survive in the limited Canadian market, much less the environs of the West Coast; and those in the industry who realize the necessity of connections with the South as well as amicable relations with the East, and who are determined enough to establish them, are the ones on whom our survival depends. For Vancouver, it is considerably more important to talk to Los Angeles than it is to talk to Toronto, and the difference now is that we are starting up the conversation.

One of the most important single links with the L.A. pulse is Steve Douglas; while he has kept his presence in Vancouver at an extremely low profile since his move from Hollywood over a year ago, Douglas is now in a position to implement his plans for his own Britco Productions, which he has held in abeyance until its recent government approval as a public company.

As former head of singles a&rs for Capital, head of Mercury's West Coast office, highly respected studio musician and head of his own Pentagram Records, Douglas' connections with the American market are nothing short of impeccable. Thus far his involvement in Vancouver has included some independent production and session work—two of his three major productions, including the Cascades' release of Barry Greenfield's "Sweet America"—made respectable inroads in the Canadian charts.

And his personal ties with Los Angeles musical figures have enabled him to introduce them to the capabilities of Vancouver studio men, a case in point being the work done at Vancouver's Can Base Studios on the strongly-charted "Bongo Rock" album, which utilized producer Mike Viner, arranger Perry Botkin, and was released on Pride, a former subsidiary of MGM.

The sound may not have been as quickly achieved or as clean as what might have been possible in L.A., but it was a way of opening a door to the possibility of a fresh production area which might not otherwise have been considered.

Britco, one of the few public companies to exist on a small scale, will be financially well into the six figures, according

NUMBER ONE: THAT'S THE WAY IT IS
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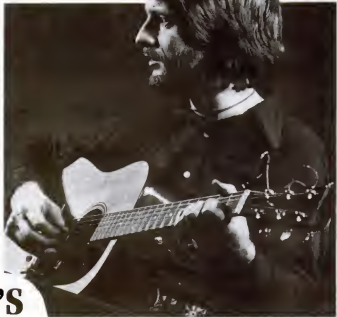
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Capitol



Activity in Edmonton: rock is cut at the Century II Studios (above) and Karl Erikson works out one of his songs (right). Keith James (below left) helped computerize CHED's music operation.



EDMONTON'S CREATIVE BUBBLE HAS BURST AFTER BREWING SOME TIME

By Ann Stark

WHILE THE MUSIC CAPITALS OF THE WORLD ROCKED ON, Edmonton was faithfully ignored en masse by the Canadian industry, until the summer of '72. That was the time of "Procol Harum Live With The Edmonton Symphony"—an album that sold its way to gold right around the world. Edmonton in its salad days of music. Not quite. It's been brewing here for a long time.

Taking a brief glance at the city's contribution to the communications media during the past year, I would say that Edmonton, Alberta has got one hell of a lot to be proud about—and that is an unbiased opinion as I'm not really considered one of the natives.

The Province's first 16 track studio opened and a second is expected to be available by next month; a couple of production companies also new to the skyline; automation in radio; new labels launched; an additional television channel; hit records from resident talent; and jingle packages used all the way from Edmonton to Australia. Read on and you'll understand that some of the finest talent on the continent has combined to make the past year in Edmonton a moment to remember in a light year of media history.

1973 has seen the completion of the technical automation of CHED Radio, the city's number one station—format top 40. Not to be confused with "automated radio," CHED has removed almost all technical responsibility from the announcers; the station has not removed the announcers—this would have been pointless as "personality radio" has reigned supreme in this city for many years. The automation abolished the use of records and all the music is transferred to cartidge, including album cuts and, as most stations, CHED has used carts for all commercial spots for quite some time now.

All the music is kept in the automation system in the library, there is no music whatsoever in the control room. The equipment involved consists of two Gates 855's, one IGM Instacart, five ITC's and one ATC. Twenty-four hours of good programming runs through the Gates 855's which can handle



Tommy Banks, the city's leading communicator-producer, on the set of his TV show.



Bob Comfort is president of Tinsel and Sham, radio-TV production firm.

up to 110 cartridges; the current week's playlist is programmed through the IGM Instacart as does the news and weather intros; the IGM can operate 48 cartridges at one time.

The announcer has a music list and a touch-tone selector—all he is required to do is dial up the number of his song and hit "start" when he's ready. Audio levels are automatically controlled with the use of limiters on any talk up or back sell on the music. Commercials are limited audio-wise in the same manner. The only level the jock has any control over at all is his mike.

A great deal of research and experimentation has gone into this operation by the CHED people as there are no other stations using this kind of automation. Clint Nichol and Tom Davies, station engineers, innovated and devised all the calculus and logic patterns, while operations manager, Keith James and music director, Wayne Bryant, computerized the programming sequences. Wayne explains, "This system is unique in that it gives us all the advantages of an operator without the disadvantages; the automation doesn't make the decisions, this is still left up to the announcer. The jock still has his choice of music, the computer will find it for him and control its level. This gives the guy more time to think about communicating, and that is what CHED is on the air for in the first place." CHED's system, the first of its kind in North America, has been highly acclaimed by programmers from all over the Continent.

It hasn't really been so terribly surprising that all this musical by-passing has been played on the Edmonton market—the city has been "bubbling under" for a long time. It was in

December last year when Tommy Banks burst the proverbial bubble into reality. Led by Banks, a very determined group of partners and associates saw the culmination of their 16-track studio, a goal towards which they had all been striving for three years. Century II Studios were, at last, in operation. The Century II label had been planned and that too, became a reality this summer. Banks has indeed launched a bona fide endeavour to combine artistic integrity with financial viability.

Weldon Jaton of Audiotronics Inc., Memphis, was contracted to design the entire studio plan, the acoustics, the floor plans, installation of the Audiotronics custom built console and the electronic layout. The studio building, located just outside the city of Edmonton, was built by the Army in 1941 to be utilized as communications base. The construction was almost like a fortress with walls of six-inch thick poured concrete. The building was abandoned in 1948 and needless to say, it didn't fall apart. The solidity of the structure was the primary reason for placing the studios in this locale—acoustically it would be perfect.

The studio complex houses two studios, a control room, lounge, offices, dressing room and shower facilities, storage area and practice hall. The two studios are designed sound-wise in a totally opposite manner, one being completely dead with absolutely no sound interplay from walls, ceiling or floor; the auxiliary studio is a massive echo chamber with a very live ring to its audio quality. Combining the two, it's possible to record a 75 piece orchestra.

The board, 20 channel input and 16 output—was hand built in Memphis at the Audiotronics studios. The same equipment has been installed at TM Studios, Trans Maximus and Stax of Memphis. Century II Studio Manager, Gordon Forbes, was in Memphis learning the intricacies of the console while it was undergoing construction.

There are three main areas of production at Century II: commercial advertising concepts, radio and television, and record production. The advertising has become very successful in a surprisingly short time; they are producing material for most of the country's department store chains, breweries and garment industries. The productions appear nationally or in some cases, regional concepts for any one market from coast to coast. The broadcasting department is expanding everyday with radio and TV ID packages being aired from Edmonton to Australia.

The studio can be rented on a regular time buying basis, which cost-wise, is highly irregular; it compares at about half the price of any competing market. According to Century II's General Manager, Dale Partridge, "The price is an absolute bribe to get artists in the studio to attain the needed credibility for the new facilities, and mainly to establish Edmonton as a city with a recording industry."

The Century II label was officially launched earlier this month with the "Canata Canada" album, the first of a series Continued on page C-2

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Cantata Canada

Privilege

Cantata Canada is a Canadian dream that belonged to producer, Doug Hutton. It was unified and energized by Privilege. Now Cantata Canada is Century II's first album. And thanks to the unprecedented support, advice and faith of Arnold Gosewich and the great people at Capitol Records, Cantata Canada is happening across our country. Cantata Canada is Privilege. The excitement is Privilege. It's just the beginning of Privilege.



Andy Krawchuk/Al McGee/Mel Degen/Harry Krawchuk/Garry Dere/John Hannah

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Don't Stop Now

The Original Caste

The Original Caste are back home in Canada.
And so is their smash hit, "One Tin Soldier", back on
the charts for the second time.

We think that's exciting.

Watch for their new Century II single "Don't Stop Now."
Produced by Bruce Innes, it pulses with the same kind of magic
that has created sold-out audiences
all over the world.



Dixie Lee Innes/Gary Carlson/Bruce Innes

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Leaky Old Boat

Terry McManus

Sunshower. Love Is Wine. Carolyn.
Three in a row. All written, produced and recorded by
Terry McManus. And, after a year's silence,
Terry reappears on October 8th with his first
Century II release "Leaky Old Boat."



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Irresistible You

Donna Warner

Donna's earthy voice stood out wherever "Three's A Crowd" performed. The group's last album was produced by Mama Cass. Donna's first solo single was produced by Keith James for Century II Records.

Donna gets a fresh feeling into her sessions and "Irresistible You" will let you share Donna's special something.



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Century II was born because of a guy named Tommy Banks, who believes in Canada's second century, Canadian Musicians and Canada's music industry. Tommy also believes in Believing. Optimism. Enthusiasm. And People.



People. Engineers like Gordon Forbes and Les Bateman.

Two guys who know music as well as electronics. They work hard at getting what you want. The sound is good. We created a unique studio, with the help of Mother Nature, the Canadian Army and Auditronics of Memphis. It's a solid, concrete building built by the Army during World War II. Now it's Canada's newest studio. And it's located in a quiet, countryside setting.



People. Like Skipper ('Down On The Flat Rock'/Capitol). Soon to release their second single, now on Century II, called "Papa Sit Down".



People. Like Lynne Reusch who heads up CENTURY TWO PUBLISHING. Lynne has been both friend and counsellor to writers for the past five years with BMI Canada. She wants to hear from both new and established writers who are looking for truly professional representation of their works.



People. Like Maggie. Call her for more information about us. She's sharp. Attractive. And you'll like her.



CENTURY II RECORDS/CENTURY II STUDIOS LTD/CENTURY TWO PUBLISHING LTD

Producers Probe Their Own Music

Over the years, Canadian-based producers have come in for more than their share of criticism, some of it perhaps unwarranted. Talent supporters often claim that it is in fact the Canadian producers who are responsible for the country not reaching its full potential.

The producers don't often get a chance to express their viewpoints on the situation, so the following survey offers their comments.

Questionnaires were sent to Brian Ahern, Terry Brown, Dennis Murphy, Art Snider, Doug Hutton, Paul Hoffert, Ken Harris, Mel Shaw, Gene Martyniec and Dick Fiolhi.

Completed forms were received from Gene Martyniec (Edward Bear), Paul Hoffert (H.P. & Bell Productions), Dennis Murphy (Sundog Productions), Terry Brown (Doctor Music Productions), Mel Shaw (Shel Safra Productions), Mel Shaw (M.M. Productions), Dick Fiolhi (Downchild Blues Band), and Ken Harris (K.H. Productions Ltd.).

Q. What were your most successful (on a unit quantity basis) album and single?

Martyniec: "Last Song," Edward Bear (Capitol), single; "Edward Bear," (Capitol), album.
Hoffert: "One Fine Morning," Lighthouse (GRT), single; "Lighthouse Live," (GRT), album.
Murphy: "Treasure Song," Bob McBride (Capitol), single; "Butterfly Days," Bob McBride (Capitol), album.
Brown: "How My Me and Mexico," Edward Bear (Capitol), single; "Joe Koffman Plays Back," (GRT), album.
Safra: "Riverboat Ladies," Timothy (RCA), single; "Xavier," "The Happy Hooker" (GRT), album.
Shaw: "Sweet City Woman," the Stampedeers (MWC), single; "Sweet City Woman," the Stampedeers (MWC), album.
Harris: "Summer in the City," Strange Moments (Van), single.

Q. What were your most successful (on a qualitative basis) album and single?

Martyniec: Your choice.
Hoffert: "Take It Slow," Lighthouse (GRT), single; "Lighthouse Live," (GRT), album.
Murphy: "Butterfly Days," Bob McBride (Capitol), single; "Pernice," "Stash," Christopher Kearney (Capitol), album.
Brown: "Goodbye Mama," Dave Nicol (Columbia), album; "Dave Nicol," (Columbia), album.
Safra: "Coming Home," Cathy Young (GRT), single; "Treat Stained," Cathy Young (GRT), album.
Shaw: "Sweet City Woman," Stampedeers (MWC), single; "Carryin' On," Stampedeers (MWC), album.
Harris: "Ode to Edith," John Murray, single.

Q. Do you consider the facilities in Canadian recording studios to be the equal of what you've heard elsewhere?

Martyniec: Yes and No attitude. Good equipment except monitors in some cases.
Hoffert: Yes. But the record mastering facilities are inferior, and the average engineer is inferior for rock dates.
Murphy: Yes.
Brown: Yes.
Safra: RCA is the only place to record rock in Canada.
Shaw: Yes.
Fiolhi: The facilities certainly seem equal to what I've seen in New York, but while New York has lots of talented engineers, operators, etc., we still have relatively few. There lies what difference there is. Terry Brown however, God and who can argue about the talents of Dave Green or Phil Sheridan?
Harris: A few studios, yes.

Q. Do you have any complaints or comments about your dealings with the major record companies in this country?

Martyniec: Not yet.
Hoffert: They tend to think on a restricted market basis and the A&R departments tend to accept and be content with material that is not of international calibre.
Murphy: Most are afraid of the action they spend most of their time talking about seeking.
Brown: More companies should be eager to invest. At present commitments are borne by a few companies.
Safra: I think we would make a gigantic step forward if record companies would put people in the positions of A&R who could actually do A&R instead of PR.
Shaw: They're as good as any I have had dealings with around the world.
Fiolhi: Not really. Downchild has a fine working relationship with GRT. Sure, everyone's working with nickels and dimes and some stuff that manages to get issued on records should never see the light of day because it lacks worth—and, worse, conviction. Sure, everyone's short of money, and promo men have far too much to do, to do it all well, but that's the breaks—the Canadian music scene is simply small, because Canada is small. And all of us are relatively new at it, and we're stumbling along, picking ourselves up, drowning in puddles, and getting through as best we know how. For 40 years we haven't had a music industry at all; suddenly, thanks to no measure of our own fault, the help of a lot of other people and organizations, we have one. It's never going to equal the New York scene overnight, and it's unfair and silly to expect that it should.
Harris: I guess it's who you know. The ones I know, every thing, fine.

Q. Has the AM Canadian content regulations been of any assistance to your career?

Martyniec: Hard to realize at this point but imagine it has helped.
Hoffert: Definitely.
Murphy: No.
Brown: Yes.
Safra: Yes but the old proverb—"it's gotta be in the grooves"—still applies. The regulation doesn't really help sales.
Shaw: I'm sure it has. We are extremely successful in Canada.

Fiolhi: Of course.
Harris: Yes.

Q. Do you think there is any room for improvement in the promotion activities of record companies in Canada?

Martyniec: It has to be on an international level.
Hoffert: The variations from company to company are greater than international variations. The problem for Canadians is the cost per unit sale because of the market size.
Murphy: Yes.
Brown: Yes.

Safra: Most definitely. They're afraid to spend money. They pick one act every three years to get behind and it's usually the wrong act.
Shaw: There is always room for improvement. There are inventive promotion people in Canada. New ideas and excitement is needed.

Fiolhi: Yes.
Harris: If you have the money, you can do it all.

Q. Would you like to see a Canadian content quota on FM stations?

Martyniec: Relative to musical output in Canada at specific time.

Hoffert: Yes.
Murphy: No.
Brown: No.

Safra: I think it would help as much as the AM regulation has—that was definitely a plus.

Shaw: No answer.

Fiolhi: Yes, most definitely. The problem with the AM regulations is that the key stations are not interested in supporting Canadian content—but will play Canadian content if it sounds safe and exactly the same as the U.S. content. Everything's measured against a U.S. standard, not only of quality, but of taste. There are a lot of experimental, interesting, innovative groups in Canada (also solo singers, of course), who need FM to get across their music which does not fall into the AM U.S. commercial.

Harris: Yes.

Q. Would you like to see a more determined effort from the media to draw attention to what you and your artists are doing?

Martyniec: Supposedly it helps a lot.
Hoffert: Definitely.
Murphy: Yes.
Brown: Definitely.
Safra: Most definitely.
Shaw: This is always a problem. It is an attitude that has to be changed. Believing in something is the first step in making others believe. Too many people in media do not believe that there are stars out there ready to get ink.
Fiolhi: Not really. Media responds to good publicity and promotion people and a positive, friendly attitude from the backs who are pushing their wares. I've had great support on Downchild from all kinds of people; no secret to the way it's done—I've been lucky enough and clever enough as a publicist not to get trapped selling shoddy goods. Of course, most Canadian newspapers are dreary and old-fashioned and unable to attract young readers (or good young writers, for that matter). And the underground press is full of tired, raggedy-ass, dumb left-wing rhetoric bullshit.

Harris: They're doing a good job right now.

Q. Can you and your colleagues produce music comparable to the quality of U.S. and English imports, in general?

Martyniec: It depends on who in particular is working.

Hoffert: Yes.
Murphy: Yes.
Brown: Yes.

Safra: Most definitely.

Shaw: In general, the average isn't as high as the English and U.S. records but there are some very good competitors.

Fiolhi: Yes, given equal money and time. Meanwhile we'll go on doing the best, cutting corners, and occasionally surprising ourselves and the rest of the world.

Harris: Yes, with the right artists and backing.

Q. What was the finest Canadian single and album you heard in the past 12 months?

Hoffert: "Goodbye Superdude," Bill King (Capitol), single; "Lighthouse Live," (GRT), album.

Brown: "Make Me Do Anything You Want," A Foot in Coldwater (Daffodil), single; "Barfoot," Barfoot (Columbia), album.

Safra: "Make Me Do Anything You Want," A Foot in Coldwater (Daffodil), single; "The Second Foot in Coldwater," (Daffodil), album.

Shaw: "First Cut is the Deepest," Keith Hampshire (A&M); "Rock and Roll," Valdy (Haida); "Oh My Lady," Stampedeers (MWC), singles.

Harris: "You Don't Know What Love Is," Susan Jacks (Columbia), single; "Close Your Eyes," Edward Bear (Capitol), album.



Singer-writer Ronney Abramson from Montreal is a performer Capitol is touting at the English-speaking market.

Country Producers Assess Own Country

Country music is enjoying a broad spread of popularity in Canada with numerous TV shows, several major market country stations (CFMT in Toronto and CFOX in Montreal, for example) and a growing level of professionalism within the industry.

Canadian country has yet to make its presence seriously felt in the U.S. market but the phenomenal local popularity of an artist like Stompin' Tom Connors is bound to have repercussions southwards before too long.

To get the inside view on country music in Canada, Billboard surveyed music industry figures. Here are some comments from George Taylor (Rodeo Records), Jerry Kryluk (Book records) and Gary Buck, artist and producer.

Q. What were the most successful (Sales-wise) single and album with which you were involved in the past 12 months?

Taylor: "The Don Messer Family" (Banfil SBS 5341).

Kryluk: "Master Hartwell Story," Stompin' Tom; "Robin the Cradle," (on Archer (singles), "Stompin' Tom and the Hockey Song" (album).

Buck: "Pictou County Jail," the Haggarts (single), "Pictou County Jail Album," the Haggarts (album).

Q. Has the AM Canadian content legislation been of assistance to you?

Taylor: No.
Kryluk: Yes.
Buck: Yes.

Q. Do you consider the facilities in Canadian recording studios to be the equal of what you've heard elsewhere?

Taylor: Sound is a distinctive interpretation of a producer's requirements. If the producer attempts to be original, he is not necessarily subject to comparison from other sources.

Kryluk: Yes.
Buck: Yes.

Q. Why is it taking so long for Canadian country music to make inroads into the U.S. charts?

Taylor: The inability of proper management and booking arrangements for Canadian artists in the U.S. to promote their product.

Kryluk: The narrow mindedness of U.S. country executives to recognize what type of product the people will buy.

Buck: Because in most cases, the country A&R department head in the States is also the country producer and he is protecting his own status by not picking up other producers' work from Canada even if no front money is involved. If he is having a good year, he will claim they do not need additional product and if he's having a bad year, he won't pick it up because if he does and it's a hit, the boss may fire him and hire the Canadian producer.

Q. Does the Canadian country scene receive sufficient general media support?

Taylor: Yes from rural radio stations but not from the press.

Kryluk: No.
Buck: No.

Q. What is the biggest problem facing the future development of Canadian country music?

Taylor: My answer to question four in part. The close knit scene in Nashville is another, and the lack of enthusiasm of U.S. controlled record companies to Canadian talent.

Kryluk: Cracking the U.S. market.

Buck: Convincing rack jobbers to stock product that will sell in Canada but is not on the Billboard charts because it's not released in the U.S.

MONTREAL'S ENGLISH POP COMMUNITY STARTS TO MAKE SOME SPARKS

BY IUAN RODRIGUEZ

IN ON
TREAL'S ENGLISH
speaking population
numbers about 800,
000 out of the metropo-
litan total of two and a
half million. This statis-
tic alone has played
a large part in deter-
mining the fate of
English music in this
overwhelmingly
Francophone ambi-
ence.

Les Anglais are a large minority and English Montrealers have a difficult time finding an identity in the current surge of nationalism by the six million Quebecois around them. English Montrealers are alienated from the rest of Canada, particularly in the field of recording. (Only one of Canada's majors, Polydor, maintains a head office in Montreal.) As a result, it's not been easy for the city's English speaking singers and musicians to get a hearing.

Recent happenings indicate this situation is changing. The camaraderie between English and French musicians, particularly in the rock and pop fields, has never been more intense than it is now. People are trading off each other's ideas and plenty of distinctly original music is being created. Music that could only be created in Montreal... in fact, there are some who like the city to San Francisco.

The three major English performers in the city are Mahogany Rush, the Wackers and Jesse Winchester. There are many others, but the special contributions of the above mentioned three have been of particular importance in the development of the city's music.

A poll taken by one of Montreal's largest weeklies, *Le Petit Journal*, established officially that Mahogany Rush is the city's most popular heavy rock group, English or French. The group recently scored what is considered a major coup for local bands with its signing with Westbound of Detroit, for \$250,000, with a mandate to produce five albums within the next 30 months.

Mahogany Rush is spearheaded by guitarist-singer-composer Frank Marino, who is 18 years old. Four years ago, so legend (and fact) has it, Marino was undergoing the after-effects of an acid bummer in a hospital when he picked up a guitar, imagined he was Jerry Garcia playing down a track for an album, and suddenly Frank was playing guitar.

He later became known as "Le Hendrix du Montreal," as his guitar style bore an amazing resemblance to the late Hendrix. The group recorded a 4-track demonstration tape of a Marino tribute to the late Hendrix, titled "Buddy." The recording was crude, but Marino's ode was haunting and his guitar style was downright eerie. The tape made the rounds of local recording companies without much success until it landed in the hands of Robert Nickford, then working as Eastern promotion man for WEA in Montreal. Nickford left WEA, formed his own independent label, Kot's (distributed by London Records of Canada), and released "Buddy" b/w "All In Your Mind." Local English stations would not play the disk, but it became a Top 10 on Quebec's large Radio Mutual network (whose flagship station is CJMS in Montreal).

The city's first album, "Maxxon," was recorded in an at times run down East Montreal studio but Marino was able to extract a raw sense of style and imagination that made Maxxon reminiscent of an early Stones or, indeed, Hendrix album. Mahogany Rush's debut album was a top chart item throughout last winter and the group was quickly recognized as superstars in Montreal.



Two of Montreal's most successful English speaking rock bands are the Wackers with Randy Bishop flying through the air and Ernie Eamshaw at the drums (top right); and Mahogany Rush, the leading "heavy" rock band (above).

Marino's fascinating style caught the attention of the rock journal, *Creem*, which entitled its expose: "Hendrix Alive In Montreal!" The band made a Detroit appearance early this year and then Nickford engineered the Westbound deal, which gave the group its own label, 9 Records.

The group's first Westbound album has been completed and Marino was (as of writing) mulling over the music. He's a perfectionist, and he knows what directions he wants the band to take. "Our first tour will be in quadricorn sound and video," he enthused recently. "There's been a lot of three-man rock bands around, so we just have to be different. I consider the Hendrix thing, me supposedly sounding so much like him, to be a drawback but we've overcome that already." (The city's major critics agree with *Creem*, et al, that the group has an original style of its own.)

Mahogany Rush's second album was co-produced by Bob Segarini of the expatriot American rock 'n' roll group, the Wackers. The group played an engagement in a teenage beer parlor, the Muskeche Club, a couple of years ago and enjoyed it so much that they decided to move to Montreal. Since then, the California quartet has recorded the bulk of its three Elektra albums in local studios.

Although they remain one of America's largely unknown bands, they are the school and college rock 'n' roll band in the city. They've performed so often during the past couple of years that their stage style has been honed down to a slick (including make up and extravagant attire) edge that bursts with the echo of the Beatles and the Stones. Segarini is a student of rock 'n' roll and quickly realized Montreal's potential as an international recording center:

"I feel we're on the verge of a very exciting situation here. Canada, we found out, is the only English-speaking community in the world that hasn't reached anywhere near its peak yet. On the other hand, the Quebec music scene is so great because it has its own star system, and I think that should rub off on the rest of the country."

Both Segarini and lead guitarist/vocalist Randy Bishop have provided harmonies for a few local recordings and the Wackers are generally regarded as the city's most colorful (visually) rock act. For now, at least, the Wackers appear content to enjoy this role.

"We're not out to make a whole lot of money performing any more than we would not want to be worked to death to make someone else a lot of money," says Segarini. "We want to stay together as a band, to do what we have to pace ourselves."

Jesse Winchester, meanwhile, has been living in Montreal since 1967, due to his self-imposed exile from the U.S. draft.

At that time the Louisiana-born, Memphis raised singer-songwriter literally had no other alternative than to seek employment as a musician. He played the small towns of Quebec province with a French-Canadian band for a while, and scuffled around the city's few folk houses performing his own songs ("Yankee Lady," "Payday," "Brand New Tennessee Waltz," etc.), and backing himself up on lone electric guitar. He was nervous, but his presence on stage was undeniable, and his songwriting was remarkable. What happened next—the production of his first Bearsville album by Band guitarist Robbie Robertson and the second, "3rd Down, 110 To Go," last spring—is well known; indeed, Winchester is regarded as one of the leading young singer-composers with as original a style (a strict purist of form) as any.

However, during the period immediately preceding last winter, Winchester had been confined to playing small local gigs over and over again. The performances were erratic, but the Winchester mystique grew. He produced his second album with striking simplicity and then he proceeded to form a rock band, the Wallbangers.

During the past year, Winchester has been performing steadily, including a cross-Canada tour last March-April and another larger Canadian jaunt scheduled for this fall. He's abandoned some introspection and he's become a rocker in the tradition of one of his idols, Jerry Lee Lewis.

Winchester and the Wallbangers are an exciting act who impress with their musical virtuosity (particularly guitarist Steve Dedy) and their devotion to original rock forms. Winchester has become a powerful singer and, perhaps more important, entertainer. He shifts from electric guitar to piano effortlessly and often—the "new" Winchester seems ready to transcend his underground myth as an exiled loner. After the Canadian tour, there's talk of a European tour (where he's popular, particularly in Britain).

Winchester considers himself a Montrealer: "Sometimes I wish people would forget I ever came from the States. Obviously you can't escape your past, but it never crosses my mind that I came from America. I don't spend my time thinking about it. You can't live in a place like Montreal for six years and not grow to love it and be affected by it."

Winchester has written songs for several French-Canadian recording stars and he's involved himself in some local production work. With his own modestly equipped studio to work in, Winchester has been able to make decisions regarding his career without the pressure of grinding out a reputation in his native land.

The solid status of Mahogany Rush, the Wackers and Jesse Winchester has given the English rock and pop musicians the kind of atmosphere that's been lacking from the English scene during the time that the Quebecois star system made its spectacular rise.

The development of several new independent studios and production companies has given local musicians the kind of... Continued on page C-36

ROBERT CHARLEBOIS AND L'INFONIE REPRESENT TWO SIGNIFICANT ENDS OF THE FRENCH MUSICAL SPECTRUM



MONTREAL—THE PARIS OF NORTH AMERICA it's an adage but perhaps a misleading one. French Canadians do not like being identified with France.

They have their own thing, best defined by Quebec's greatest superstar, Robert Charlebois: "I speak French, but I breathe American air." The six million Quebecers are the last major French speaking society in North America, and it's only now—from the late 60's to the present—that Quebecers are basking in their own identity.

For a long time French Canadians were victims of their demagogic leaders, but the "Quiet Revolution" of the early 60's brought Quebec into the 20th Century. From this time, the province has been in constant change that has been reflected in its culture boom, which is based almost exclusively in Montreal.

Charlebois has had major success with his warm and compelling use of *joual*, or "broken French" and it was he who opened up French Canadian popular music into a position where the Quebec music scene is today quite vibrant on the global French scene. Charlebois has been compared to Dylan, to which he counters: "Dylan is the Charlebois of America." Charlebois' effect on the Quebec scene has been astronomical. His breakthrough was his number one single, "Lindberg," which in the summer of 1968 performed the same magic on Quebec youth as "Like a Rolling Stone" had done world-wide three years earlier. Since then he has remained on top of an elaborate star system, by being a leader on stage and disk. The independent company Gamma was the first to record the star's pace-setting music, after two sedate albums in the chansonnier style on Disques Select. He now records for Barclay, distributed in Canada by Polydor, and his second for the label, entitled "La Solidarité," has been hailed as the first recording to come out of Quebec.

Charlebois can do so many things. A graduate of the National Theatre School, he knows how to move and dance on stage with a grace that's often missing from the more theatrically minded rockers.

His vocal style has traces of Elvis, of James Brown, of Parisian poet singer *Léo Ferré*. He plays guitar, but when he tackles his "piano noir" Charlebois sounds alternatively like *Artur Schnabel* and *Jerry Lee Lewis*. He has attracted the best musicians throughout his five years on top, and he composes with some of the best lyricists, one of which happens to be his wife, Moulte, who co-wrote his classic song, "Ordinaire," which won top prize at the Sopot, Poland, international song festival in 1969. He's been accepted in Paris (after being booed for his "sauvage" style years earlier) where Charlebois and Quebec pop culture is "tout la rage" currently.

He is a virtual unknown in the U.S., because of the obvious language barrier. Frank Zappa once told him, "You'd have more of a chance breaking into the American market singing in Greek." Nevertheless, his reputation grows and rock critic *Richard Goldstein's* raves (from the Toronto Star) of his performance at the Toronto Pop Festival 1969 stand true today: "Charlebois is a stunning performer with a kind of coarse, anarchic grace you find in all the giants of rock, but with an added ability to project his culture without compromising it."



L'Infonie: avant-garde pop sounds.

Superstar Robert Charlebois.



Jean-Pierre Ferland: a pop philosopher.

He performed across Canada on the Festival Express in 1970, when he earned the admiration of fellow musicians *Janis Joplin*, the Band and the Grateful Dead, and he has played successful concerts in Toronto (where his serious fans grove on the phonetic sounds of the words).

Perhaps the first Quebec rock band to make an impression in the U.S. will be the *Ville Emard Blues Band*, which is comprised, in part, of Charlebois' musicians. The V.E.B.B. is at least 18 in number, an informal arrangement of the cream of Quebec rock and session musicians. The group is astounding in its eclecticism. They tackle African, rock and soul rhythms with ease, and they sparkle on extended improvisations. Their sound is big and bold and rich, with three or four bassists, drummers and guitarists, as well as electric piano, two female lead voices (Lise Cousineau, and Christiane Robichaud of *Contraction*—all of whom are in V.E.B.B.) and numerous percussionists comprise a kind of progressive rock music the likes of which may not have been heard by American rock fans before.

The group's informal spirit works to their advantage. While Charlebois' musicians are with him during his September engagement at the Olympia in Paris, *Ville Emard* has offered a taste of what's to come in the group's first single on Barclay. The song, "Yama Nekn," is an arrangement of a traditional African tune and features hypnotic interplay between voice and rhythms. V.E.B.B. has performed several concerts this summer and makes its big debut on October 16 at the Université de Montréal Arena. An album is planned later on. In a word, they describe their sound: *Funkbeac*.

Quebec record buyers are among the strongest, per capita, in the world, and a star (*vedette*) system has provided hundreds of Quebecers musicians with successful careers without having to depend on American or British acceptance.

The *Ville Emard Blues Band*—a group which makes rock impressions.

The musical star system allows for a wide range of performers, including poets such as *Gilles Vigneault* and *Claude Léveillé* (both on Columbia), who have been accepted in such places as Paris, Japan and Moscow; Quebecois country stars like *Willie Lamonthe* (London), whose weekly television show draws over one million viewers; child phenomena, *Rene and Régis Simard* (Trans World); pop rockers such as *Pagliaro* and *Donald Lauret* (London), and *Diane Dufresne* (Barclay); pop philosophers such as *Tex Luccor* (Gamma), *Jean-Pierre Ferland* (Trans World), on whose latest album the *Wackers* contribute harmonies; New Generation minstrels, including *Claude Dubois* (Barclay), *Marie-Claire et Richard Seguin* (Warner Brothers), *Villes Valiquette* (Trans World), and *Jacques Michel* (Trans World), sophisticated and skillful charters *Renee Claude* (Barclay), *Ginette Reno* (Trans World), *Louise Forestier* (Gamma), *Pauline Julien*, and *Monique Leyrac* (Columbia); and even a huge-selling monologist, *Yvon Deschamps* (Polydor), who shares the distinction with Charlebois of being the first to fill *Monty's Place des Arts* (2,800 capacity) every night for two months.

There are many, many *vedettes* and the news and the music gets around fast, via television (with both the Canadian Broadcasting Corp. stations and the private *Télé Metropole* network vying for the public's attention), and a lively media.

There is a climate of music in the air in Quebec, and most particularly in cosmopolitan Montreal. Yet so little of this music gets heard in the U.S. Quebec's best hope to break into the U.S. market are the rock bands such as *Ville Emard* and *Contraction* (who recorded an English and a French release as their first two albums for Columbia) and the progressive rock groups.

This latter category deserves special note. Young French Canadian rock fans have been heavily influenced by such groups as *Led Zeppelin*, *Frank Zappa*, and *Gentle Giant* and, subsequently, numerous heavy groups of varying quality have sprung up over the last couple of years. They include *Offenbach* (whose last Barclay album was recorded live from tourist mecca *St. Joseph's Oratory*, *Expedition* (Trans World), *Octobre* (London), *Dionysus* (Trans World), and, topping them all, *Mahogany Rush*, whose recent signing with *Westbound Records* in the U.S. has given Montreal groups a foothold.

Quebec's top underground group has long been its top avant-garde group: *L'Infonie*, a legendary eight-man outfit whose last double album "Vol. 333 (K'ol'a), distributed by London) was voted the top album of the past year by a jury of Quebec's leading pop critics in *Le Petit Journal's* poll.

The group plays a fusion of rock-jazz-classical music with a refreshing *Dada* twist.

L'Infonie is at home in the respective territories of *Coltrane*, *Stockhausen* (of whom leader *Walter Boudreau* is a protégé) and *Bach*, with a shot of rhythm 'n' blues for good measure. The group has recently finished a 30 town tour of the entire province of Quebec, sponsored by a *Canada Council Arts grant*. There is talk of *L'Infonie* playing a future *Newport Jazz Festival*, which would probably be a natural exposure point for the group.

Phillippe Gagnon, a fiddler, has also released a joyous album with the rock group *Yous Vosins* ("your neighbors") on the *Polydor* label, but he sings in such arcane and incomprehensible backwoods French that it does not seem likely he'll go beyond a critics' reputation.

Robert Charlebois and the *Ville Emard Blues Band* could come as a revelation to U.S. record consumers, if they're ever given the opportunity. They symbolize much of what is so exciting—the unique cultural sensibility, the professionalism, the musical imagination—about the music scene in Montreal.

Music Industries

Continued from page C-5

and Polydor (19). This of course includes country and ethnic product, much of which is unsuited to Top-40 stations.

There seems to be no shortage in quantity of product. It is quality which is deficient, say stations. Many major labels look through their Canon catalog and wonder what went wrong. The reasons are many. The agencies are not doing enough. Canadian records keep the fires of hope alive in most local boardrooms. The Canon regulations have quite clearly created a way into the U.S. market (where Canadian records must succeed to be profitable), the problem at most companies being the means. They're pouring money into production and promotion and still it doesn't happen for them. What else to do?

No one really knows. All they do know is that one company has been able to crack the jackpot and this can only lead one to the presumption that Capitol Canada is doing something that the other companies are not. Or perhaps they were just lucky. Only time will tell.

Despite more than 30 months of Canon regulations, Canada has yet to develop anything to remotely approach the secondary market breakthrough which exists in the U.S. Very few major companies have been either bothered or can justify the expense of diligently working the smaller markets to break a single. In any case very few national hits come out of the secondary markets because many major stations choose to ignore them.

If a record does become a national hit here and if U.S. release of it is guaranteed, it's usually broken into America through CKWL, the AM pop powerhouse located on the northern border of Detroit. Capitol Canada is doing somewhat to comply with Canon regulations. With its vast U.S. audience of some 3,000,000 listeners and a super-hit format, CKWL can generally break open any Canadian single which has hit the grooves.

Understandably, CKWL's music director Ms. Rosalie Tremblay insists on U.S. release. In the past, the station has been burned many times by creating a demand for a record which was not available in Detroit, Toledo or Cleveland. Commandingly, CKWL does not stick to programming pre-proven Canadian hits. Tremblay has been known to come out on an limb and break a Canon single before most stations here were aware of its existence. Skylark's "Wildflower" is a perfect example.

Nevertheless, to gain CKWL's support, companies need U.S. release and this is where the greatest difficulties have been encountered by Canadian record makers. Even the promise of CKWL play has, in several cases, not been enough to secure a U.S. distribution deal. As remarkable as that may seem, it has been encountered by many companies in direct effect on Canadian record producers and major labels.

Only Capitol would appear to have a satisfactory relationship worked out with its U.S. head office, whereby the Canadian branch can request and get promotional support in the American market. Capitol Canada has also been known to exert effort on occasion by hiring independent promotion men in the U.S. to tout its singles. Clearly such initiative pays off.

Other companies stumble along, attempting to work out credit deals with their New York or Los Angeles offices. Several Canadian presidents privately admit that getting any real U.S. head office belief in what they're doing has been a long and not often fruitful endeavor.

The U.S. companies are much too concerned with what's going on directly around them to give much thought to Canada. Or it could be that they just don't like the product their affiliated Canadian companies have been producing.

It is exceedingly difficult for companies in Canada to make a market for an act with the guarantee of U.S. release. Generally the Canadian branch signs an act, makes a record, and then submits it to head office for consideration. The Canadians do not have the upper hand in these negotiations. More often than not, Canadian records are issued in the U.S. as a favor. The major Canadian efforts being made by the company's colleagues in the north country. And far too frequently CKWL has broken a Canadian record in Detroit only to find that the distributor has not bothered to ensure that stock was supplied to outlets which reflect the demand.

Clearly Canada has quite a long way to go before her abilities as a hit producing nation are fully accepted at U.S. record companies. There is a destructive head office/branch plant outlook at work here which must be overcome before it sinks the music careers of U.S. corporations. Canadian companies continue to spend hundreds of thousands of dollars of profits earned from head office originated product if the parent company is not willing to get behind these Maple music productions.

There are at least two direct methods of dealing with the problem. The first is for the local company to institute its own U.S. promotion of Canadian product. A few of the more perceptive companies have already begun doing just this. A&M is making no secret of the fact that it intends to send its own Hampshire and national promotion director, Peter Buechman, on a major market U.S. promotion tour when Buechman's next title is released Stateside.

The second way is by utilizing third party distribution deals, as EMI Britain did in the mid 60's when Roland Rennie (now A&R director of Phonogram in the U.K.) was dispatched to America to make deals for EMI acts in which Capitol was showing little interest. Rennie placed a large number of artists like David Bowie, The Hollies, The Beatles, The Beatles, The Hollies, to mention a handful) with an assortment of labels. The huge success of these deals is going down as a rapid

change in outlook on EMI's U.K. acts by Capitol. There is a significant lesson to be discovered there by major Canadian record makers.

Several Canadian majors have indicated that they are in a position to make third party deals but very few have taken positive action in this area. If a Canadian act is rejected by head office, the Canadian branch automatically accepts that as meaning more time and work is needed on the act before it is ready for the American market.

There appears to be an attitude that the Americans know something the Canadians don't and a rejection from head office should be treated with much reverence. You might even call it an inferiority complex. But the history of the beleaguered Canadian music industry makes this complex more than justifiable.

One major which has taken strong steps into the third party market is GRT of Canada. GRT has done surprisingly well generally with Canon product (surprisingly well considering it has considerably less resources, financial and otherwise, than other big-league majors) but has been let down by its U.S. head office in getting this product off in America. So president Ross Reynolds has been attacking the status quo with commendable zeal, sending his Canadian hits to all manner of non-related U.S. companies. Others might do likewise.

If U.S. release has been a thorn in the side of Canadian majors then it is an increasingly crucial issue to the independent, domestically owned and operated record labels.

Canadian artists used to claim that signing with an independent was an effective way of avoiding the pitfalls of signing a world deal with a Canadian branch major and perhaps suffering from a disinterested parent company. Recording through an independent at least allowed an act to offer its talent to the variety of U.S. promoters and thereby ensure some sort of promotional commitment.

It was a simple business deal without the hint of favor—the U.S. company either liked your music or it didn't. Presumably if there was interest the company would be willing to throw its public money behind the act.

Unfortunately, it hasn't quite worked out that way in practice. The soft U.S. market and the enormous difficulties in breaking new talent on tight AM formats in America have broken away the cut-throat advantage of signing with U.S. majors. And without extensive contacts or even corporate ties in America, the Canadian independents have been dealing from an awkward position.

This is reflected in the GRTC study of Canadian market sales. Billboard charts for the 12-month period 7/22/73 (ending March 31)—of the 30 Canon singles, only three were Canadian-owned and of the 24 albums, none came from the independents.

Many people view this as regrettable. A strong case can be put forward to support the premise that the future of Canadian music depends on these independent labels, for many reasons, not the least being that generally speaking the indies are principally involved in the development of Canadian talent which they do not have to export to a foreign market. They do not have catalog product or American hit repertoire to fall back on. Their efforts are Canadian talent oriented, their task is to find fresh new talent, produce it and market the results to Canada and then the world.

Only limitations to the exploitation of Canadian artists are of a financial nature, but of course, this can be the most restrictive of all corporate dilemmas. At this time, lack of money is the most urgent and the most frustrating hassle the indies are experiencing.

The Canadian consumer market is barely sufficient to recover costs on even a respectable hit (it is possible to sell more copies of a hit single or album in Chicago than in all of Canada), so the indies must look to the U.S. market to make them a going concern. But the U.S. market is a very competitive one, certain financial and corporate stamina not yet in evidence at many of the independents.

In fact, the only indie which has attained a degree of stability is Nimbus 9. With hindsight, Jack Richardson's policy of regarding the U.S. market as just a Canadian market with potential while concentrating his efforts on making direct production deals (for both U.S. and Canadian artists) in America was particularly shrewd. Nimbus has fleetingly involved itself in the U.S. market, but has always returned to Canada.

Other independents such as Boot, Love, True North, Exe, Kanata, Much, Haide and Avenue of America have met with varying degrees of success but none are yet what the Financial Post would call profitable concerns. Their key problem is a familiar one in all new business operations—shortage of working capital.

The Canadian financial community views rock music and records with something of a jaundiced eye. Canadian banks would rather loan money to Columbia Canada to purchase retail stores than invest in a small, growing Canadian record company. Creditability and communication breakdowns have stifled the growth of Canadian indies.

Most of the independents' sparse working capital comes from their own pockets, with the former-owned majors. It is a vicious circle of front money not being sufficient to allow further expansion and indie. You've simply got to have an American hit—sadly such indie hits have been unexpectedly slow in coming and almost all of the indies find themselves in an extremely tight cash flow position.

At many indie offices, prospects are grim. Without a hit or at least some form of financial assistance, it is unlikely that any more than two or three of the independents will survive for another 12 months. And that is if it is not the optimistic reading of the current picture—it's the simple truth.

The indies' only hope would appear to be in some form of aid from the Federal government which now distributes

grants to an assortment of Canadian creative endeavors, from films to symphony orchestras. This government has made it apparent, on the one hand, that it is willing to see more Canadian ownership in the music industry and it was, you'll remember, government legislation which created this industry three years ago.

Some independents and most of the majors say they do not want direct federal financial aid (or a cash handout scheme) but would prefer tax exemptions and the like. Yet this would not solve the immediate problem—that of staying afloat. Tax incentives would be welcomed but they assume the ability to secure financing. Answers have to be found that solve the first priority—that of attracting the capital to keep going.

The major labels (and even some broadcasters) have paid lip service to the concept of independents, yet little has been done to provide assistance. The indies are almost all totally reliant on patrons for distribution and in most cases, promotion as well.

The Canadian Recording Industry Assn. has yet to make any statement on the subject of independents. It seems apparent that little can be done to help them out of that area.

Smaller independents (for example, Kot'au, Can-Base, Stamp, Smile, Tamarac and others) are fighting their own very existence.

All told, the emergence of the Canadian music industry is going to suffer immensely unless steps are taken to encourage investment from either government or private sources in independent companies and soon. It is a major priority, no pun intended. Time is running out.

"In my opinion," says Elliot Roberts, the L.A.-based manager of the Young and Rubicam Canadian branch, "Canadians, 'Canada must support its musical artists. It must make it possible for them to grow as artists. Look at the National Film Board and the Canadian Film Development Corp. Government support for creative entities through these two offices has been outstanding."

A year ago, the British trade publication Music Week published a widely-acclaimed article titled "Wringing Out the Musical Wet Rag." Many of the points raised therein have continued to echo through the minds of Canadian music makers and warrant further attention.

"One of the major obstacles to the progress of the Canadian record business is that the media—particularly radio and press—is almost totally uninterested in the industry except as a source of Sally and the Pats. The media is a wet rag. This problem was emphasized during the Music Week conference."

"The most objectionable treatment of all came from the press. At least the radio and TV people were present at most of the events. Press people on the other hand attended the concert, turned up for the press and then disappeared like a junkie. From this narrow standpoint they criticized the acts, the industry, the Government and the Maple Music guests."

"This same mood prevailed in the daily and evening papers in both Montreal and Toronto and journalists among the guests were no exception. The media's attitude toward the music columns of these newspapers. Inquiries of the Maple Music organizers revealed that this was no more or less than had been expected. An overall anti-junkie policy by most of the big newspapers since the inception of the Maple Music deal has been extended to the case of the actual event with the result that objectively fell out of the window in favor of editorial consistency."

That, in a nutshell, was the British reaction to less than a week's exposure to Canadian "media-only." It is an outlook shared by the majority of the music industry in Canada. In recent times, a growing band of artists have been speaking out against the lack of support accorded them by Canadian press and TV networks. And they have plenty of evidence to support their assertions.

With only a few exceptions, Canadian newspapers and magazines have either ignored or critically mauled local acts. Rather than reflect the growing interest in Canadian music and the AM airplay, many publications have turned a deaf ear to it.

The development of alternative publications has been an arduous task. Given very little record company support, there is a scant three specifically music-oriented magazines—two monthly, Beetle and Great Lake, and the Music Canada Quarterly.

TV networks, riddled with a ridiculous paranoia that young people just won't turn on to television, have ignored the development of Canadian music. Even the public-owned Canadian Broadcasting Corp., after spending almost \$100,000 filming the Maple Music Junkie, eventually decided to chop off a third of its length and confine it to an obscure timeslot; this after a fast and furious media battle with Maple Music Inc. producer Arnold (Jesse) Weisberg.

It is not a pretty picture this media situation. And it's going to take some really concentrated attention by the entire industry to change the attitudes of the media towards Canadian music. It indeed such a new and positive perspective is possible at all.

The Maple Music Junkie was Canada's first grand attempt to demonstrate that its talent was of international calibre. In a unique display of competitive unity, record companies, artists, concert promoters and radio stations joined together to promote 100 key European media people to Canadian soil to see and hear Maple Music at first hand. The purpose was to show that Canada was no longer a baby in the music production field and that it had an identity of its own. Hopefully in the long run (with continuing efforts to keep Maple Music guests

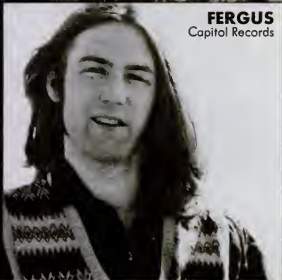
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len Tyson is a recently signed country singer to A&M. He also hosts a weekly TV series on CTV.



Capitol's Suzanne Stevens performs at Montreal's Salle Claude Champagne. She is Radio Mutuel's "Discovery of the year."



Bill King is a keyboard player on Capitol whose first LP, "Goodbye, Supercad" had gained acclaim.



Bob McBride, formerly lead singer with Light-house has gone solo with his own band, Magic.

Major Labels: Some Local Autonomy

The English Canadian music industry is divided up by a dozen major distribution labels, all of which are part of U.S. and European multinational corporations.

WEA Music of Canada, for example, represents the Warner Brothers, Elektra and Atlantic catalogs, and is said to account for around 40 percent of total sales volume.

All are involved, to a widely varying degree, in the production of Canadian music which indicates some local autonomy.

The following are comments from such people running major record companies as Gerry Lacoursiere at A&M, Capitol's Arnold Goswisch and Stan Kuln of United Artists.

Q. What is your present corporate title and how long have you held it?

Lacoursiere: Vice president and general manager, four years.

Goswisch: President, three years.

Kuln: President, two years.

Q. How many albums and singles did you release in 1972, from all source excluding budget?

Lacoursiere: 60 albums, 57 singles.

Goswisch: 305 albums, 183 singles.

Kuln: 120 albums, 70 singles.

Q. Has the A&M Canada legislation been of any assistance in your efforts to record and market Canadian product?

Lacoursiere: Yes.

Goswisch: To a very limited degree it has assisted in the marketing locally of records by Canadian artists.

Kuln: Can't tell as legislation came into effect before the company was formed.

Q. Do you feel there is any need for revision of the regulations and if so, in what manner?

Lacoursiere: No.

Goswisch: Not sure but conceptually it should provide better opportunity for new recordings by Canadian artists to be exposed without being burdensome to radio programmers.

Kuln: No.

Q. Are you satisfied with the quality of pressings generally in Canada, as compared with the U.S.?

Lacoursiere: We are, only because in the past two years, we have been demanding quality and rejecting pressings that were not up to par.

Goswisch: No comment.

Kuln: No.

Q. Do you plan to increase your Cancon production budget in the next fiscal year?

Lacoursiere: Yes.

Goswisch: Yes.

Kuln: No.

Q. Do you think the Cancon regulations have in any way harmed sales on non-Canadian pop product?

Lacoursiere: No but to get radio play, it takes more work.

Goswisch: Cannot be answered factually but logically one would assume it has to some degree.

Kuln: No.

Q. Do you distribute any independent Canadian labels?

Lacoursiere: Yes, Haida Records.

Goswisch: Yes.

Kuln: No.

Q. Do you make any special efforts to market independent product, or do you consider this against your own interests?

Lacoursiere: We treat them like our own, but Haida places their own trade ads.

Goswisch: Yes, we do make special efforts.

Kuln: We judge each case on its merits. We only go after a label that fills a gap in our catalog.

Q. Do you think the Canadian government should be providing financial assistance to independent labels and producers who do not have the backup financial resources of the majors? If so, do you have any suggestions of how such funds might be distributed?

Lacoursiere: I do not believe government should subsidize private enterprise.

Goswisch: Yes, but not in the form of subsidy but in the form of tax relief and/or loans.

Kuln: The funds vis-a-vis loans could be distributed through some form of qualified agency.

Lacoursiere: I'm opposed to government involvement in the recording business.

Q. Has there been an increase in the expertise of Canadian agents and personal managers in the past year?

Lacoursiere: No.

Goswisch: To a limited degree.

Kuln: No.

Q. Would you estimate that Canadian-made records constitute more than 10 percent of your total annual sales?

Lacoursiere: Less.

Goswisch: Yes.

Kuln: No.

Q. Are you finding it more difficult to place Canadian product with U.S. labels than it used to be?

Lacoursiere: No.

Kuln: No.

Q. Why has Canada yet to develop any important album acts for the international market?

Lacoursiere: An important album act cannot be developed in one year—we have had good acceptance in foreign countries with Keith Hampshire, Lorence Hud and Sound 80.

Goswisch: Many reasons that cannot be properly cited in the context of this question.

Kuln: I feel the Guess Who, Lighthouse and Anne Murray sell albums in the U.S. Outside the U.S. no figures are available for me to manage an intelligent guess.

Q. Do you think it advisable for Canadian artists, producers and labels to set up world distribution deals with Canadian majors?

Lacoursiere: Yes if they pick the right company.

Kuln: No.

Q. Are you satisfied with most cases.

Kuln: Yes.

Q. Is there sufficient non-broadcast exposure of music in the media in Canada?

Lacoursiere: No. We need the kind of support that the English press gives.

Goswisch: No.

Kuln: No.

Q. Would you like to see Cancon regulations on FM radio here?

Lacoursiere: I do not believe there is need at this time.

Goswisch: Not if it can be avoided.

Kuln: No.

Q. Are you satisfied with the development of a Canadian music industry?

Lacoursiere: I feel we have come a long way in three short years.

Goswisch: One cannot be over-satisfied with the development of anything in this industry—there is always more to be done.

Kuln: Yes.

Q. In which of the following areas do you feel there is need for significant improvement before Canadian potential can be reached?

Lacoursiere: Management, publishing, booking agents, media coverage.

Goswisch: All areas except radio attitudes and studios.

Kuln: Management, media coverage, mastering and lacquering.

Q. What were the three best Canadian singles and albums (other than your own repertoire) which you heard in the past year?

Kuln: "Last Song" (Edward Bear), "Sunny Days" (Lighthouse), "If You Could Read My Mind" (Gordon Lightfoot)—singles; "Glamour Boy" (Guess Who), "Old Dan's Records" (Gordon Lightfoot), "Danny's Song" (Anne Murray)—albums.

Goswisch: Cannot form an opinion on the three best albums and singles—I've heard lots of good product that I personally liked.

Lacoursiere: "Rosalee" (Michael Tarry), "Poor Man's Throne" (Cooper Penny), "Some Sing Some Dance" (Pagliaro)—singles; "Murray McLachlan," "Sunny Days" (Lighthouse)—albums.

Q. What is the greatest problem heading the development of a recording industry in Canada?

Lacoursiere: Lack of faith in our own talent.

Goswisch: There is no one great problem heading the development of a recording industry in Canada.

Kuln: A belief in ourselves.

Q. Would you please identify your three all-time top selling (domestically) Canadian singles and albums (in no particular order).

Lacoursiere: "The First Cut Is the Deepest" (Keith Hampshire), "Rock and Roll Song" (Valdy), "Sign of the Gypsy Queen" (Hud)—singles; "Lorence Hud," "Valdy," "The First Cut" (Keith Hampshire)—albums.

Kuln: "Sing a Song for Me" (Nobody), "Let Me Who" (Pinkie), "Pour un Homme" (Claude Vélud)—singles; "Karl Erikson," "Ecstasy of Rita Joe," "Humphrey and the Dumprunks"—albums.

SEPTEMBER 29, 1973, BILLBOARD

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Tom Middleton
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Moran
distinctive voice with strong lyrics

Dave Nicol
ballad singer with pop appeal

Riverson
vocal harmonies, springtime afternoon

Space Opera
these texans are universal

Zylan
rainbows, dreams and fantasies

Promotion Men Don't Feel Content Rule 100% Aid

More and more of the ills of the Maple music industry appear to be blamed on the promotion men at major companies in Canada.

Granted that promotion could occupy a much more important role in the entire frame of things here, but some observers claim that even effective promotion has no effect on an apathetic and unsympathetic media.

To determine what promotion executives think the following executives offered their comments: John Driscoll (Ampex), Joe Owens (Quality), Maggie McFadden (GRT), Tom Williams (WEA), and Peter Beauchamp (A&R).

Q. What is your present position and how long have you held it?

Driscoll: National promotion manager/A&R director—3 years.

Owens: National promotion manager—3 months.

McFadden: Promotion co-ordinator—15 months.

Williams: National promotion manager—2 years.

Beauchamp: National promotion manager—2 years.

Q. Have the Canadian content AM regulations made your job easier in getting Canadian-made records to the public at large?

Driscoll: Somewhat. Nevertheless it is still difficult to as

tblish new acts.

Owens: I don't believe so.

McFadden: To the programmers, no. They still say 'Yash I know it's Canadian'. The public is more aware of what's Canadian because some acts get played but they buy what they like whatever it may be. If it's good, it will get to them.

Williams: There is no doubt the Canadian content regulations have resulted in increased airplay for Canadian records. However sales of Canadian records (on an industry-wide basis) have not increased accordingly. The regulations have also made it more difficult to break any record which is not Canadian. It has been my observation that Canadian records that become hits (by that I mean top 10) do not sell nearly as well as foreign records that take the same chart positions. I don't know if this is because of dealer reluctance to stock adequately or the general public's resistance to home grown product. It seems that the increased amount of airplay is not doing all that people hoped the regulations might do.

Beauchamp: Yes, to a degree, but you still need a well-produced record with hit potential.

Q. Would you like to see any revisions of the regulations. If so, in what manner?

Driscoll: Some stipulation made whereby more new product must be played.

Owens: If the content regulations were amended and the percentages were reduced from 30 percent to 10 percent, I believe that a good deal of the negativistic feelings on the part of the programmers towards Canadian produced-product would be removed.

McFadden: I'd like to see new material exposed, and not just the use of Gold Canyon to fill the regulations. How to do this I don't know. You can't legislate the number of new Canadian records that should be played.

Williams: I would like to see the content requirements cut down somewhat (perhaps to 15 percent) and gold records not to be counted as qualifying. I think if the CRTC changed the rules for a test period of one or two years with the implicit understanding that stations must live up to the spirit of the regulations or the ruling will revert to 30 percent, it will give the broadcasters and the record companies some breathing room in which to operate more effectively.

Beauchamp: No, but I expect the quality of Canadian records to get better.

Q. What is the key in breaking Canadian records into the U.S.?

Driscoll: More support from Canadian stations and more support from American-affiliate record companies.

Owens: If the single can be placed with an energetic U.S. label and if the U.S. label is watched closely, then the record has a chance.

McFadden: An American distributor that believes in the record. If they don't, they just won't promote it. They should promote Canadian stuff the same way they promote their own stuff. The Canadian label is not going to do it, they have to be hyped as we are.

Williams: The key to breaking records in the States is aggressive management working together with the Canadian and American companies to see that the act is properly exposed. Getting a record released in the States is only the first very small step in breaking the act. There must be tours, advertising, independent promotion people (at times) and a hundred and one other things that most Canadian managers simply do not think about. All too many people think getting the record played on CKLW is the answer and tend to forget there are 4,600-odd other stations in the States that can be worked as well.

Beauchamp: Having a record with the potential to be an international hit.

Q. Have you experienced a significant secondary-market test area developing in Canada? If so, which stations would you cite for their progressive attitudes.

Driscoll: In my opinion, two stations have played a significant role in breaking new Canadian records (and they are major and not secondary). They are CKOC Hamilton and CHED Edmonton.

Owens: CKFM Toronto, CKOC Hamilton, CFGO Ottawa, CHED Edmonton, CFTF Toronto.

McFadden: CFMT Montreal (not secondary and not the rocker in that market), CKY Winnipeg (surprisingly progressive for their format), CKJ Woodstock, N.B. (great people, overlooked for their market size).

Williams: There always have been stations that are well ahead of the rest but I hesitate to name any of them for fear of forgetting some. In secondary markets, progressive stations far outweigh progressive dealers and rack jobbers.

Beauchamp: Yes, but it is still too early to cite examples.

Q. Why is Canada not developing any important album acts for the international market?

Driscoll: In my estimation, more companies and independent producers are producing singles and going for the AM market rather than developing album acts because of the greater risk and cost factor.

Owens: The cost of establishing an album artists for the world market is currently prohibitive for a Canadian company. It must be done through a U.S. affiliate label and when that happens, the act becomes, for all intents and purposes, a U.S. attraction.

McFadden: Not true, in my standards. The marketing outside Canada is the problem. The material and the acts on album are there—e.g. Lighthouse, finally getting it on with Polydor, someone who can make them a success in the States. Edward Bear is doing okay, Bachmen/Turner. Overdrive also—we are producing stuff for the album market that is just as good, but there is so much to choose from. It has to be promoted to be accepted.

Williams: Basically because there are very few radio outlets for album acts. Also there are not the other avenues of exposure available to us to promote such acts. Very few clubs, no consumer-oriented pop magazines with large readership, virtually no television and very little coverage in the daily press. Consequently record companies tend to pick acts for which they have a reasonable hope of getting top 40 AM play.



Dick Darnon, an Edmonton singer, is one of the country's top country voices with a foot-tapping style.

Q. What have you found to be the most important factor in gaining major market clearings on Canadian records?

Driscoll: Track record of the established artist.

Owens: A good record. U.S. trade action, good response to initial airplay.

McFadden: Quantity of Cancon product available, programmers' personal preferences. I don't see too much coming out of secondary play. Constant work on product, good production helps to some extent. Second guessing just can't be done anymore. You seem to have to hit them at just the right time and if you keep plugging the hole for your product seems to open up... sometimes.

Williams: A good record.

Beauchamp: Sales.

Q. Do you feel stations are relying too heavily on oldies and foreign-made Canadian records to meet the CRTC Canada quota?

Owens: There's no question.

Driscoll: Yes. If I were in their position however, I would probably do the same.

McFadden: In some cases, yes. The secondaries are not necessarily into this, but the majors seem to be. They have a wealth of information at their hands and they find the strangest things and use the one-outside rule whenever they can. They seem to rotate Canadian gold heavily.

Williams: I feel stations are relying too heavily on oldies but foreign-made Canadian records are bringing much needed revenue to the Canadian artist/composers who otherwise might not be able to afford to pursue their careers.

Beauchamp: Possibly in some cases.

Q. What was the best Canadian-made single and album (other than your own repertoire) you heard in the past 12 months?

Driscoll: "Poor Men's Throats," Copper Penny—single.

Owens: "All Things Come From God," Tom Kosinec—single.

Williams: "The First Cut," Keith Hampshire—album.

Williams: "A Good Song," Vally—single. "Pammican Stach," Christopher Kearney—album.

Beauchamp: "Rosalia," Michael Torry—single. "Murray McLaughlin,"—album.

Q. Has your company released any single or album in the past year that you felt was underplayed, under-rated or overlooked?

Driscoll: "Buffalo," Young—single. "Business," Young—album.

Owens: "Make My Life a Little Bit Brighter," Chester—single. "Morning Moon," John Laughlin—album.

McFadden: "Long Time Coming Home," Dr. Music—single. "Mr Middle of the Road," Joe Mendonso—album.

Williams: "We Are All of Us," Michael Vincent—single.

Beauchamp: "Groundhog,"—Chillwack—single. "First Cut,"—Keith Hampshire—album.

Q. What is the biggest problem in the future development of the Canadian music industry?

Driscoll: I don't think there would be a problem if record companies, radio stations, press, etc. would get behind Canadian talent rather than worrying about Canadian content. If record companies and radio stations continue with the same attitude of 'when in doubt—don't', then our industry will still be claiming to the world's next major breakout market for recording talent for the next five years.

Owens: A negative attitude of the press towards Canadian talent. This is changing somewhat however. Insufficient co-operation between the various aspects of the industry. Fear.

McFadden: Putting the industry's neck out. Rewards don't come from doing nothing people. Talking won't do it, doing will. Believe in the product and promote it with that belief. If you're sincere, take a chance and then you'll get known. Talk, think and work with a positive attitude.

Williams: To me the biggest problem is the lack of competent managers who can deal on an international level. Too many of them are concerned with getting a gig for Friday night instead of planning a career.

Beauchamp: Not enough belief in our own talents.



Leonard Cohen, the noted songwriter, meets in Toronto with from Left: Mike Watson, Columbia promotion man and Gord James of CKOC.

A Billboard Spotlight on Canada

SEPTEMBER 29, 1973, BILLBOARD

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Young Executives: Their Views on the Business



Young People—Canada's main market—support contemporary music at the Mariposa Folk Festival on Toronto's Centre Island. On stage: Taj Mahal

Catering as it does to a still-increasing percentage of young people, the world music industry is a youthful business. It has become the prime employment medium for creative young people around the globe.

With its inherent youth-oriented nature, the music industry not only needs but demands a free-flowing influx of young people. This is true everywhere, but particularly in Canada where a new industry has been created in a bare three years.

If ever there was a place where old standards and the status quo are an industry's natural enemy, it is Canada at the present time.

The crop of young executives in this country is one of the most heartening evidence that present problems can and will be overcome. Their views are not widely known however, since journalists invariably only direct their questions at senior executives.

Seniority notwithstanding, we wanted to allow the bright young hopefuls—the industry's new blood, so to speak—a forum for their opinions and ideas.

The following are comments from Mike Watson (Columbia), Wayne Patton (Leeds), Mike Reed (WEA), Mike Docker (Decca), Bob Roper (Capitol) and Charly Vance (A&M).

Q. What is your present position and how long have you been involved in the Canadian music industry?

Watson: Local promotion man for Columbia. I've been in this business exclusively since January 1967.

Patton: My position now is that of general professional manager of Leeds Music (Canada), a division of MCA Canada Ltd. I have been in the record business for six years.

Reed: Merchandising manager. Approx. 10 years.

Docker: Label manager, two years. Roper: I am central region promotion rep.

Vance: representative for Capitol. I have been part of the music industry in Canada for a little over five years.

Watson: I once played drums in a group in Montreal for two months and then gave it up to manage the act instead.

Patton: I played guitar in a couple of bands, none of which gained any success. It was all just good fun.

Reed: No.

Docker: Yes.

Roper: No, although for 2½ years prior to joining Capitol, I did spend on the road in capacities of both management and road manager.

Vance: No.

Q. What made you get into the music industry?

Watson: I got into the business for bright lights and pretty girls.

Patton: I got into the music business in a very strange way. I was out of work and driving around to see if I could find a job. While I was driving by the Capitol building, my fiancée told me I should try to get a job there. I did and I was hired as a warehouseman. I really became interested in the business when I met Paul White (asr director) and Ritchie Yorks. Their enthusiasm about music and the Canadian music industry really kept me involved. Paul hired me as an assistant and we worked together after that.

Reed: Initially I guess it was the excitement and it seemed totally different from any other job.

Docker: (a) my life's abiding interest; (b) my administrative talents outweighed my musical ones; (c) I had to eat.

Roper: From the time I bought my first Fats Domino 78 when I was nine, I knew that music would be an integral part of my being. Despite such time-consuming setbacks as university, I still managed to stay in the industry. Besides, like most of us who are in the business, I have an ego that must be fed.

Vance: It best suited my character.

Q. Do you think there is too much control of the music in Canada by people who don't really like most of it anyway?

Watson: I think those who hold control are pretty much into the music they work with.

Patton: I think there is too much control by people who really depend on the phrase "It's not commercial." The bad thing is that they do not realize that they are in a position (by taking a chance) to make anything commercial. The same people are not apt to take chances on anything not already proven to be successful.

Reed: No.

Docker: Sometimes I feel that way, but it's hard to generalize. There are some notable exceptions. Any industry needs industry types if it is to succeed, but it would be nice if they all loved music, but I don't think it's absolutely necessary.

Roper: No. The only real controls I know are set down by the CRTC and I'm sure they know what the music is about.

Vance: I'm sure it varies with each label but it seems that a number of Canadian executives are not as or promotion oriented. They are much more concerned with balance sheets than they are in the quality of some of the product they put out. There is a lot of room in this country for a little old-fashioned enthusiasm and excitement about Canadian artists who are recorded in Canada.

Q. Do you think Canadian artists are up to the standards of U.S. and English artists?

Watson: I think the only standard we lack is the "candy-coating" that comes with longevity.

Patton: Most definitely. Acts like Yaldy, Tapestry, Lighthouse, Rose and the Stampers could hold their own on any stage in the world. They all perform their own material and are writing some really fine tunes. In order for them to gain international recognition, they need international exposure. The Stampers are gaining this exposure themselves by booking tours in Europe and the U.S. but the other bands need help and they should be getting it from their record companies. The doors were opened during the Maple Music Jukebox but not everybody has taken full advantage of the help that the Jukebox gave them.

Reed: Some are.

Docker: Musically and creatively, yes. But more thought should go into their presentation. This would come naturally along with a star system, which Canada doesn't have yet.

Roper: In some respects, yes. Obviously Canada has its share of no-talents, but our musicians and writers are on a par with anyone, anywhere else in the world. But because Canada does not have a star system as does the U.S. and Britain, then I feel that most of our artists have a more difficult time touring and working out a top stage act. Therefore, presentation standards are not as high (excluding many of our top acts who have toured for many years).

Vance: Yes, but our studio techniques still have a ways to go before we catch up to U.S. and British standards.

Q. Do you feel people should be taking more notice of your ideas?

Watson: People should take notice of as many young people as possible. They are Continued on page C-37

Yeah, we're proud!

Dick Damron

Bruce Cockburn

Gene MacLellan

Ken Tobias

Chiliwack

Moe Koffman

Frank Mills

Shirley Eikhard

Terry Jacks

Leonard Cohen

The Guess Who

Rhett Davis

Lighthouse

Randy Bachman

Paul Horn

The Irish Rovers

R. Dean Taylor

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Lonnie Johnson

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Five Man Electrical Band

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MUSIC INDUSTRIES

Continued from page C-20

informed of new developments) the European market would be opened up to Canadian talent.

By nearly all European accounts, the junket was no minor success in focusing attention on Canadian artists. It paved the way for subsequent U.K. and Continental tours by such acts as the Stampedeers, Crowbar, Anna Murray and in the near future, Christopher Kearney and April Wine.

But it was only the beginning. Some of the tourist organizers leaked plans for a full-time Maple Music promotion office in London, a second junket in 1973, even a Maple Music tour package. The Federal government, which had supported the first junket to the tune of some \$30,000, was delighted with the ambitious plans and unofficially pledged \$60,000 for a second junket and at least \$50,000 for the promotion office on a one-year trial.

In Britain, Music Week responded: "The Maple Music movement is a powerful one. If the organization has its way the world will have Canadian music coming out of its ears. However, it is a daunting task which faces the (Canadian) record industry and, to be effective, any campaign embarked upon must be original and startling. The Maple Music Junket was certainly that. Now they have to follow it." The stage had been set.

But the directors of Maple Music Inc. voted down all proposals, preferring to concentrate on promoting Canadian talent on home soil. Some cynics viewed this as a clampdown from head office—a sort of "get on with the job of selling records and forget the fancy chavonism" instruction.

Whatever the motive, Maple Music Inc. has maintained a notably low profile over the past 15 months. President Arnold Gerschwitz hints at new and bold plans in the works. Speculators such as manager Elliot Roberts advocate action. "The Maple Music Junket," he says, "was a great idea. But it should have been the first part of a five part plan. It was stupid to do it as a one-shot affair. There should have been solid followup in sending a group of Canadian acts to Britain to perform. Record companies or the Canadian Government should have rented the Royal Albert Hall and put on a free concert of Maple Music artists."

"The junket would have been enormously effective if the record companies had kept at it... it takes somebody to get up and really do something about it. All they need to do is break one world wide act and the ball will start rolling. I

thought the Maple Music Junket could have done it for them, but Canadians seem to quit too early."

Development in other non-rock areas of the Canadian music industry has been understandably hindered by the preoccupation with trying to make and break hit singles.

Rock programmers who find hardship in promoting 30 percent Canadian content might spare a thought for MOR music directors who also have to meet the quota with much less product to choose from. Realistically, more active MOR releasing will only come when record companies begin to show a profit on their rock ventures.

Country music has been getting an increasing amount of air attention, especially from companies anxious to minimize the risks. The odds appear to be less great in country recording, even though Canada has yet to make any real impact on the U.S. country market.

The much-needed decentralization of the Canadian music industry is still a dream but the result that progress in outlying centres like Vancouver have been forced to forge relationships directly with L.A. Nonetheless, this new focusing of communication will only benefit such innovators in the long term.

On the other hand, cities like Edmonton and to a lesser extent Winnipeg are showing signs of unprecedented growth as recording centres.

But the fact remains that you need to be based in Toronto or Montreal to stand any real chance of succeeding in the Canadian music industry.

Positivity is a term and a theory that is liberally tossed around in many segments of the Canadian music industry today. To some individuals, positivity is a taking stock of the problems which conceivably may hinder the true blossoming of Maple Music; and then doing something about them.

To other folks, positivity expresses a refusal to recognize the problems and a questionable desire to keep the bad news well hidden. Sweep it under the carpet where it might sort out itself. Forget the failures and the afflictions and talk up the successes. In recent times, a similar attitude in political circles has provided plenty of indications of where such a policy can lead.

In all manner of areas, the people of the world have recently recovered that being what the results that problems are to get to the open where all can see it. That just might also be true for the Canadian music industry.

Progress has a way of bringing problems in tow. It's the old two-steps-forward-one-step-back philosophy. No one has found a remedy for it yet.

Fortunately there are remedies for most of the priority problems of the Canadian music industry—with a lone proviso. And that is that something is done about them immediately.

Least readers be confounded by a maze of problems, let us have to add a factor which has been missing in the mix taken for granted—that is of course the capabilities of Canadian talent. It is the continued belief of many of us that Canadian artists are as good as their U.S. and British counterparts. A long time ago, richly-talented people like Neil Young, Joni Mitchell, David Clayton Thomas, The Band and Leonard Cohen proved beyond all doubt that being born and raised in Canada carries with it no inherent lack of musical ability. They may have been forced to leave Canada to provide the proof that it was the job well done.

Nowadays, Canadians can be thankful, the country's new musical innovators (artists such as Murray McLauchlan, Christopher Kearney, Vidy, Crowbar, Lighthouse, James LaRoc, A Foot in Cowboy, Mahogany Rush, Bruce Cockburn, McBride, Fluid, Thundermug, Copper Penny, Scabbie Gore and others) can remain on home soil and protect their creations to the world, as talent always wins through in the end, and Canada has a glowing musical future.

More and more Canadian artists are being recorded and finding their way onto the airwaves. So far activity has mainly been concentrated in the singles field (though some international music enthusiasts can tell you, is no longer the focal point of serious rock musicians), but the new FM regulations will surely provide a fitting platform for the works of non-singles oriented acts. This is bound to have intense effect on the American market.

The development of closer relations with U.S. booking agents and talent promoters will also contribute to a widening view of Canada as a key talent source in North America. An increasing number of Canadian musicians may commit themselves to lengthy "get acquainted" tours of the U.S. Once freed from the shackles of being forced to try and produce one-shot formula hits, Canadian musicians and their agencies may prosper artistically like never before. More hit records will invite the investment of larger sums in promotion, one particular area in which the Canadian music industry has been, quite frankly, woefully deficient.

Studios, generally, are already of world standard and it is up to producers and engineers to fully utilize the facilities. There is always room for improvement in lacquering and mastering and in pressing, and in all of these vital areas, the progress is encouraging.

More than anything else, Canadians are going to need some real believers—the sort of individuals who put action way ahead of talk. A year from now, Maple Music will either be a huge force on the world music scene or it will be a cesspool of bitter memories of what it might have been.

A Billboard Spotlight on Canada

West Coast Shakin'

Continued from page C-8

completed tape that their management is extremely high on.

Now a strong four-piece unit—Ross Turner on drums, Bill Henderson on vocals and guitar, Glenn Miller on bass and Howard Froese on keyboard—these four guys are going to have been spending much of their time on enthusiastically received Western Canadian tours, and have a tentative U.S. tour in the works which should, if it goes well, coincide with their album release there.

Tom Northcott, who dissolved his official relationship with Vancouver's Studio 3 this winter, and also signed a recording contract with WEA in Canada and the U.S. in January, has been touring Western Canada with Lighthouse and the New Seekers, a collection of four touring and has completed a tape whose release is as yet uncertain although its quality, apparently, is not.

Valdy is still the main hope of Victoria-based Haida Records, headed by Keith Lawrence and owing its existence to the faith of A&M's Jerry Moss. Valdy's first two singles, "Rock and Roll Song" and "Good Song," hit top 10 in Canada, with album sales reaching a very respectable 20,000, and a second album, "Landscapes," is due for release in September.

His third single, "Simple Life," culled from "Landscapes," is now charted across Canada, with very encouraging sales reported by Lawrence. Valdy is also undertaking an extensive U.S. university tour in September and October, to be followed up in November by a national Canadian tour.

Also on Haida are Claire Lawrence, whose initial Canadian album release met with enthusiastic critical acclaim, singer-songwriter Kathy Stack and Terry Weaver, a singer who, like the almost legendary David Byrne, has split.

Another group casualty is the Poppy Family, with Terry and Susan Jacks going their separate ways, Susan to perform and record. Terry to write and produce. The split, maintains Terry, was a business decision. Terry and Susan have completed material for Susan and produce her sessions, and both artists are releasing on Terry's newly-formed Goldfish label—for which he is currently negotiating distribution deals in both Canada and the U.S.

The Irish Rovers continue to be probably the most popular and diversified single entertainment entity operating out of Western Canada. Their CBC Network series, filmed out of Vancouver, is now in its third season. The series, as the CBC states, reflects reports that it has an overall anonymous index of 85 percent—higher than any other show. American or Canadian, seen on Canadian television. The single that broke them world-wide was "The Potato." The Rovers' first single, "The Potato," which has now reached the 3 million mark in sales, and with eight albums to their credit they now record on their own Potato label, distributed by Polygram in Canada.

The first Potato album sold around 30,000 units in Canada, estimates manager Les Weinstein, and their second, "Emigration Immigration," is due for release in October. But Weinstein is not overly anxious to rush into the U.S. distribution deal until the time is right. He has already made a number of followings in the U.S., the Rovers perform at least 30 dates there annually. But their eye on the American market includes more than just records; currently negotiating a deal with World Vision Enterprises, a spin-off of the ABC Network, for a spot as January 1974 mid-season replacement. The Rovers could soon be breaking into an enormous market they have only tapped to date.

Sounds of the World Promotion, affiliated with Will Miller Associates by virtue of having been initiated as tour bookers for the Rovers, has recently, as of August 1, moved their entire operation from Calgary to Vancouver, and have become one of the major promotion forces operating out of this city.

They handle such stars as Valdy, Theodorakis, James Last and a miscellany of shows like Salute to the Big Bands and the World Festival of Magic and Occult, as well as rock groups like Kenny Rogers and the First Edition, BTO's Canadian tour, and the Poppy Family. The Rovers' territory includes not only western Canada but northwestern U.S., Australia and New Zealand.


Recently surfacing to fill a gap in the rock promotion business, Great Productions, Roger Schiffer is re-instituting the policy of including industry in the music business, by involving national sponsors and local retail outlets in rock show promotion. Following up a highly successful summer concert series, Great Productions' fall projects include deals with Van Morrison, Mahavishnu Orchestra and the Beach Boys, re-establishing some control over an area that has been dominated, since the demise of such promotion outfits as High Wind, by large American concerns like Concerts West and Northwest Recording.

Using a similar concept of industry-backed music, Vancouver independent publicity and promotion company IPC is planning a cross-country tour of rock acts, including Van Morrison, which will give both media and public exposure to Canadian recording acts.

Bruce Allen Talent Promotion, long the dominant booking force in Vancouver, is also providing a valuable East-West link through their close relations with Toronto's 376, B&B books 12 clubs exclusively in and around Vancouver, has a working agreement with Seattle's Far West Entertainment, which allows them to book into Portland, Oregon, Montana, Idaho, Colorado, Arizona and California, and is beginning to branch into Alberta where Allen says he finds little agent cooperation.

According to Allen the club scene in Vancouver is the

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Arnold Gosewich

Continued from page C-6

the Association are ready and willing to recognize that they have to financially support the Association. The purpose of getting new members into the Association is not to get more membership but because of a desire to broaden the representation. Now it's possible for people and businesses to join without being concerned about the cost of joining.

The third thing that has been accomplished is that we've now prepared a membership brochure which fully describes the Association in French and English and its goals and the reasons why we feel other businesses should join. Starting in September, we are beginning a membership campaign to get more representation in. So all of the things that had to be done to effect these changes have been completed over the summer months and we're now ready to roll with it.

Q. Some of the major companies have apparently been effecting a cutback in Canadian talent development budgets. Is this a sign of a spreading cynicism about the growth of the music scene here?

Gosewich: It's very difficult for me to answer the question because I don't have any basis under which to know that record companies have cut back. I can only speak for one record company and I know that they haven't cut back on our budgets, in fact we've increased them. I really can't answer the question because I don't know.



Stompin' Tom Connors receives a gold record from Sam Snielsen at the latter's newly opened Sam the Record Man store in the Halifax Shopping Centre. The gold disk is the singer's fourth.

Q. Does the CRIA have any general viewpoint about the evolution of the music industry here?

Gosewich: Well the Association hasn't taken any public position on it, but I can say that it seems to me the fact that the Association has publicly stated that one of its goals is to improve the development of Canadian talent is indicative of a desire to do so.

The goal is there and there are going to be activities taking place related to that goal, so far as the Association is concerned based on that. I don't think it can be said that the Association views cynically the development of Canadian talent.

Q. Does the CRIA feel there is sufficient coverage of the Canadian music industry by non-private broadcast media?

Gosewich: No, there isn't sufficient coverage.

Q. The British music trade magazine, *Music Week*, last September reported that a non-sympathetic media was the greatest problem confronting the Canadian music industry. Would you agree with that?

Gosewich: I can't agree that it's the greatest problem. I don't think there is one greatest problem. I think it is one of the problems but not the only one.

Q. Would you like to see Federal government financial support for Canadian independents who don't have the financial backbone of foreign catalog product, and who seem to be having a rough time financially?

Gosewich: As far as the CRIA is concerned, the Association has taken no position. I know there's a lot of general viewpoints expressed pro and con. Some of the pro comments are related to the financial assistance of the government being in a variety of different forms—no one seems to support the idea of direct subsidy. Most people I've talked to within the Association are more in favor of tax relief or true loans, as opposed to subsidies which most people regard simply as a grant, a giving of money and that's the end of it.

The people who are negative on it are really more negative because of their own personal experiences in feeling that any form of Government aid to business is bad because it means the business itself having to be placed under some form of control by a government agency which removes the independent spirit of being able to do what you want to do. Others are opposed simply on the principle that the public's tax money

should not be used to help a business developer; that the businessman has to find other ways of getting the necessary financial assistance.

But the Association per se hasn't taken any position on this thing.

Q. Are you satisfied with pressing standards in Canada at the present time?

Gosewich: I truthfully cannot answer that question. We've had many arguments about it. Again, some people feel that pressings standards aren't good enough; some people say they're as good as other countries, especially the U.S. Again, no position on the thing.

Q. Some observers have been disappointed by the lack of followup to the *Maple Music Junket*. Do you feel that such criticism is fair, and does *Maple Music Inc.* have any plans for any international promotion activity?

Gosewich: First of all, it's a very natural criticism. Because of the natural view that generally speaking, the *Maple Music Junket* came off well and it would seem only natural that there should be a followup. So I can accept the reasons for the criticism.

The Association, as part of one of its goals on Canadian talent development, has been involved in the past four months on the thinking through not only the ideas but the nuts and bolts of implementing some ideas. The facts of these ideas will come out in the Fall months and I'm not in a position to reveal them right now.

Q. Do you have any other comments about the general state of the Canadian industry at this time?

Gosewich: Speaking personally, I think the worst thing about the state of the industry in this country is the fact that negative attitudes are being allowed to be talked more than the positive attitudes. I think nothing is worse psychologically than to talk negatively. Because negative responses provide the view that the industry is crumbling and falling apart and that's not true.

Negative attitudes specifically with respect to the development of Canadian talent is bad, in my opinion, because I think it gives the view internationally that there isn't anything here in Canada. Why even worry about what's happening in Canada because all we're hearing is that things are all screwed up. I think that's bad, for those people who want to be aggressive in Canadian talent development. That's a detriment for those involved in it today as well as being a discouragement for those people who might be thinking about getting involved.

So that part of the state of the industry I think is very, very regretful. I wish it would stop. I think it might go a long way towards helping the industry grow if we talked in a positive way rather than a negative way.

Q. Some people might reply that it's relatively easy for you to view things positively when Capitol Canada is the only company which has made any money from Canadian talent in the past three years.

Gosewich: My only advice is that there's nothing to be gained by publicly bitching about your failures. If you're not prepared to run the risks of failures—because the recording industry contains many failures as well as successes—then you shouldn't be running the risks. What does publicly bitching about them accomplish? Is it going to gain anything; is it going to start making you money?

I don't think so. Is it going to get your artists more exposed? I don't think so. Is it going to gain interest in your artists internationally because you're publicly bitching about your failures or pointing the finger or blaming others because of your lack of success?

Sure Capitol Canada has been successful. But with the success, we've had our failures too. It's the nature of the business. So are we going to talk about our failures? No, we'll talk about our successes and work towards correcting our failures. I personally feel that's a more positive way of growing individually as far as Canadian talent is concerned and helping the industry to grow.



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Edmonton's Bubble

Continued from page C-10

of musical documentaries on the history of Canada. Capitol Records Canada Ltd., Century's distribution partner, has been behind the album 100 per cent and contributed what has probably been the most phenomenal promotion campaign this country has ever seen. The radio promotion started on Sept. 9 with a network of major radio stations airing the LP in its entirety. CHUM Toronto produced a complete program on the Canata story, its producer, writers and performers, etc., and made it available to all CAB stations. CHED Edmonton did likewise.

The administrative offices for the company are located in downtown Edmonton in the "Boardwalk," a Canadian facsimile of San Francisco's Chastate Factory, very plush and very posh. Despite the fact that the building is surrounded by a lot of rather shabby warehouses, its mere existence has put the area back on the right side of the tracks. If you should happen by there in the dawn hours of any day, it's a common occurrence for the Boardwalk's third floor to be alive, lit up and noisily into it's veritable 24 hour working day.

Wes Alexander, one of the three partners of Century II, runs the financial side of the firm and has to be up with the birds to keep up with the books. Dale Partridge, another partner, is in his general manager's office stumbling over piles of tapes and a desk of total disorganization. He comments on the company's philosophy: "Our concept is to concentrate on high quality package of releases, we're not about to deluge the market with product of dubious worth. There's already too many companies swamping the place with a never ending downpour of crap in hopes that maybe some of it would swim or at least drown slowly. We, as a company, have all the right objectives and people. We will gain our credibility with time, the only thing we're suffering from is age—lack of it!"

Century II's "image building" program is in full swing. One rule is that they don't sit around and wait for the pop stars to fall out of the "starry starry night." Terry McManus, manager of the air department, is constantly on an artistic safari. "New ventures into new sounds are very important because in this business there are no guarantees. One never knows where the trends are coming from or going to; we have to be extremely careful and very critical in our decisions to pick up or reject any artist, material, or concept."

President and third partner in Century II, Tommy Banks, has been building his staff list very slowly but very sure. He has picked the very best for all the departments. Some of them he had to wait for. Lynne Reusch finally said yes to Century II, the publishing division. Ms. Reusch had previously spent five years in charge of the BMI offices in Vancouver. Vin-

ney Prouth just joined the Century team as musical director for all broadcast and commercial productions. Vinney was recently the top man at Pepper Tanner in Memphis and carries some pretty heavy credentials. Sales manager Barry Harris, was formerly with Doug Riley Music in Toronto and McLaren's Advertising.

Much to the surprise of all concerned, the CRTC granted the licence for a third television channel in Edmonton. The surprise was that, at the same time, the Commission rejected applications for a third channel in Vancouver. The Edmonton applications given the go ahead was submitted by Edmonton Video, a company headed by Dr. Charles Allard. The licence is granted to operate as an independent station with no network affiliation. The new channel bearing the call letters of CITV is expected to be on the air by the fall of 1974. The station will be situated in Edmonton and managed by Wendell Wilkes, who has been managing the operation at CFAC television in Calgary.

CITV has the blueprints off the drawing board and is getting way to the construction of the new plant which is to engulf 40,000 square feet of space, a massive structure larger than anything in Western Canada and most facilities in the east.

The TV complex will house enormous studios designed to facilitate shows with large studio audiences. Besides the usual accreditation requirements of a television station, the new channel will employ a mobile production control unit; its cost is estimated at 1.3 million dollars.

There's another new name in the Edmonton marketplace: Tinsel and Sham Productions. The company was formed in May of this year and has five creative minds in the compound churning out commercial production and radio and television specials. Tinsel and Sham is the only company in this area bestowing a constant supply of broadcast specials to the programmers.

Bob Comfort is the president of Tinsel and Sham, a man who has been writing comedy scripts in Los Angeles for many years and still commutes once in a while just working on ideas—most recently a movie script. Bob wrote for the "John Byner Comedy Show" last summer, has an Emmy Award for variety show writing to his credit and brings a fresh approach with his almost unique sense of humor. Comfort has received good, if somewhat mixed, reaction to his rather unorthodox methods in the area of interviewing on the CBC television "Hour Glass Show." Paul Tivadar, vice-president of the outfit is a morning man on CHED Radio. Paul does all the technical production and also manages the production of the outfit. The creative director for radio productions and is also a copywriter at an Edmonton radio station. Tinsel and Sham offers the client a resident music writer, composer, lyricist and arranger in the personage of Gord Marston. The outfit's Nick Bakula and he handles all the television production. Nick has years with the CBC network behind him and has credits in all facets of broadcasting.

Bob Comfort's "Posters For Your Mind" have created enormous reaction in a very short time period; the posters are designed for radio programming and consist of philosophical writings about everyday things phrased into music of relevance to the subject. There are 50 "Posters" in one package. Another special for radio programmers made available by the Tinsel and Sham crew is the "Tinsel & Sham Comedy Program of the Air." This is three hours of radio insanity, all ready for marketing, complete with commercial breaks. The group also do commercial concepts, promotions and of course, jingles—national and regional.

Still in the line of production companies, Morning Girl Productions moved its offices to Edmonton from Winnipeg. Morning Girl is active in the field of popular music documentaries for radio and artist promotion. Most significant projects over the past year were specials on Neil Diamond and his Broadway performance in New York, a documentary on French Canadian performer Pagliaro in conjunction with an English Canada promotion tour, "The Story of the Everly Brothers, The End" and "Once More for Proctor Harum." The company is currently working on the John Denver Story. Elizabeth Alexander, spokesman for MGP, says, "One of our most challenging projects to date is an album we are currently promoting. It's the 'Star Spangled Springer', Phil Everly's first solo LP. As yet, it has not been released in Canada which is mainly reason we are on it now. Once it is released here RCA will take over. John Ford, RCA promotion man from Vancouver, obtained American copies of Phil's album for us and we have been hustling air play just to get reaction which might prompt its release here."

"Getting out from under the umbrella of 15 years of being half the Everly Brothers, which indeed has hardly been mentioned in the last few years, is a tough struggle for Phil. Reaction to the album has been very positive and many people have said it really sounds like Paul Simon. . . . If you can recall those early days of Simon and Garfunkel, you'll state that their influence was to a large percentage due to the Everly Brothers. So now who sounds like who? At any rate, Phil has every thing talent-wise to make a success of it as a solo artist. It's just a case of getting people to listen to now."

Damon Productions Ltd. and Edmonton based studio production company, has just completed agreements with Gene Norman, president of GNP Crescendo Records of Los Angeles, for the international release of "Nepor's Theme" by The Emeralds. An album followup has just been signed by Damon Studios and will be released shortly. The single was released at the beginning of this month.

Damon Productions' publishing wing, Pat Mac Publishing, has recently enjoyed watching George Hamilton IV's version

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West Coast Shakin'

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healthiest he has seen in Canada or the U.S. in terms of volume, which give Eastern club and recording acts much-needed Western exposure.

Studios on all levels are maintaining well, having established mutually satisfactory territorial limits. Studio 3 Productions, under president Ralph Harding, had expanded and diversified its function to a point where the original 16-track Studio A is now complemented by a recently completed Studio B, and whose enterprises include cassette wholesaling and the production of audio-visual programs and commercials, the latter under the direction of John West.

Their main focus now, however, is the recently established Stamp Records label, distributed by Quality in Canada. It encompasses both a contemporary and a country function. Stamp's contemporary side now retains Stu Kuby as producer and Brian Cassidy as promotion manager, who also share responsibility for Studio 3's growing publishing catalog in which the currently most successful selection is Skylark's "Wild Flower."

Of Stamp's contemporary artists the one that has received the most attention to date is John Laughlin, whose second single "Do What You Can" and first album "Morning Moon" have reportedly met with moderate success across Canada and now are scheduled for release in Europe.

But continuing talent searches by Kuby and Cassidy have unearthed—and signed—solo artists Richard Stepp (with fall single "Farewell"), Scott Jarrett ("Mary Ann"), and Michael Palmer ("The One You Got") and groups the Celtic Circle and Wildroot. All Stamp fall releases are intended for Canada and the U.S. the latter dependent on negotiations between Stamp and several U.S. majors.

On Stamp's country side is producer Jake Doell who has completed a single, "Now and Then," and an album, "Kettle Valley Line," with artist Dave Baker, both of which have been highly charted in Canada; an album, "Yukon and Other Songs of the Klondike" to commemorate the Yukon's 75th anniversary, recorded by Ken Stoltz and the Nightlife, and a release called "Sourdough Rendezvous" by a member of the Stolz group, Jigger Pine. Stamp's country fall schedule is Dave Baker ("Vancouver Island"), Ken Stoltz ("You Were My Home") and new stamp country addition Patti MacDonnell with "One Night Stand." Harding estimates one album and two singles a month are being produced out of the studio.

Can-Base Productions also continues to be one of the major 16-track studio facilities available to local artists, which recently included The Incredible Bongo Band, Terry Jacks, the Irish Rovers, Paul Horn, Susan Jacks, Bill Kenny

and Chilliwack. Releases by their own artists have been slow in coming, with the exceptions of Tom Middleton, whose single "It Wouldn't Have Made Any Difference" is currently No. 18 nationally, and a local rock and roll revival band, Teen Angel and the Rockin' Rebels, whose June release album has created a sizeable stir in western Canada, selling an estimated 5500 units in B.C. on Hellroaring Records, a Can-Base Industries trademark.

But Jack Herschorn, a director of Can-Base who has turned most of his energies toward management now that he is no longer of the company, speaks enthusiastically about singer-songwriter Alexis whose first album is being produced at Can-Base by Steve Douglas and is due for a late fall release.

Vancouver's John Rodney, who says his efforts to consolidate Western independent record producers through the WCMA association, federally chartered last November, is starting to bear fruit in terms of Eastern industry attention and legislative interest, is also determined following up on his Van-Lo Music International Ltd. policy of searching out and developing new Canadian talent.

Rodney feels now that Van-Lo has enough fine new acts to begin their introduction to the international world of music, and has begun by introducing his product to Western Canadian programmers through a recent promotion trip undertaken by Van-Lo vice-president Don Marsh.

Some of the product is receiving good response from MOR programmers, according to Rodney, with some of the most interesting releases coming from Vancouver jazzman Mike Taylor and another jazz album titled "Quartessence," recorded at North Vancouver's Stoney Productions studios featuring the four musicians who with George Shearing make up the George Shearing Quartet. Also recorded at Stoney is an old English album by traditional folk and ballad singer Pat Herron, and work is continuing with country folk singer Cate Burke, whose first single is due for release in September.

Perhaps the most ambitious project Rodney reports, now being realized for pressing at Rada Records, is "A Breath of Life," locally conceived and directed by Marek Norman, presented by a 150-voice choir and a 60-piece band and recorded live by the Stoney/Round Sound Mobile Recording unit.

Rodney's Rada Records has also recently signed an agreement with Hutton-Thornberry Productions of Edmonton to manufacture and distribute their Sundance Label, and have just released Doug Rutledge's single, "Riverboat in the Rain" and the Gilmore Singers' "The Answer Rests Upon You" in the Australian and New Zealand markets.

Studio activity in general is being given a tremendous boost by the construction of two major studio facilities, one by Griffiths-Gibson Productions, one of Canada's major producers of commercial broadcast material. Since the company's inception in 1968, all their recording has been done in studios

in Vancouver, Los Angeles, Toronto, but the steadily increasing volume of work for major accounts in both Canada and the U.S. forced a decision last January to move the operation into their own building, and construct their own sound studio.

The facility will be the most sophisticated available in Vancouver to date, boasting the city's first 32-track capacity. The opening date is set for October 1, at which time the company has plans to branch into the record business, establishing relations with a national company for distribution and promotion, and including publishing as well as recording functions.

The studio, which will be run as a separate entity within the company, should be solidly booked within its first six months, general manager Robin Lecky estimates, at which time a second studio facility on the same premises will be put into operation.

Creative House Ltd., which started five-and-one-half years ago as a creative resource group involved in graphics, audio-visual programming, producing, sales marketing promotions and the sales and audio-visual equipment, have also felt it timely to build their own professional recording complex to handle the increasing demands for sound production, particularly in audio-visual programming.

At the same time, reports Creative House president Lloyd Bray, they saw the opportunity to undertake all kinds of sound recording for outside users, and the recently-opened Creative Production Center, which also houses full TV and movie facilities, has already produced live recordings and attracted attention from U.S. groups and artists from the Canadian Midwest.

Some of Creative's product will be released on the Houka label, through a partnership production association with a recording company called Ross Wolfe Productions; but independent of Ross Wolfe, Bray reports that the studio will also be doing recording for groups in every field of music. With a 16-track capacity, three studios and two control rooms, Creative Productions will provide an invaluable multi-media addition to Vancouver's production potential.

In yet another rapidly-developing field comfortably settling itself in Vancouver, Word Records and Praise Records are covering the religious market in Canada with, according to their principals, resounding success.

Word Records is a wholly Canadian-owned company that nonetheless owes its existence to Word Inc. based in the U.S. out of Waco, Texas. President Gerry Scott estimates this year's sales will be in excess of \$1 million, up 40 percent over the last year. "It's amazing how it's grown. I look on it as more than a good business—here I can be in a business to make a living but at the same time distribute the word of Jesus Christ through our product."

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Edmonton's Bubble

Continued from page C-32

of "Dirty Old Man" rising on the Billboard country chart; the song was written by Bob Ruzicka. Pet Mac presently holds the publishing on this and 39 other Ruzicka compositions.

Damon Sound Studios plan expansion of their present 8-track complex to 16-track by the end of October. A synthesizer, now on order, will be added as the increased activity in the jungle area has necessitated more equipment in the special effects department. After a normally slow summer, studio action has started again with two LP projects in the making, a second album for northern singer Ted Wesley and a debut LP from Alan Rhody.

Jury Koyuk, President of Boot Records Canada Ltd., has indicated interest in using Damon's facilities as a production base for his country artists. He has apparently been keeping a close watch on the country productions released by Damon over the past couple of years and is satisfied that Damon can handle this with absolutely no problem.

On the artist level, Russell Thornberry, a well known country-folk-rock singer in Canada, has just signed a contract with Buffalo records of Los Angeles. Russ starts work on his debut album for the new label this month. He was formerly with MCA Records. Paul Rothchild will be producer on the Thornberry sessions. All songs on the upcoming disc are Thornberry penned and published. Russ and his partner Doug Hutton (producer of the "Cantata Canada" album) currently operate four publishing houses in Edmonton. The duo are also fairly active in the production field and are currently involved in producing Don Langley, Sandi Michel, Betty Chaba, Grant Koliger and Mark Jordan. Russell has just completed his third season of "Russell Thornberry Presents" on CFRN Television.

Edmonton's population is approximately 500,000. Now granted, it isn't exactly a New York City but Canada has been hearing an awful lot of Edmonton workmanship on the music around the charts as of late. All cities have ethnic populations. I think our largest ethnic community is "musicians." "Conquistador," besides being the first hit single in many years for Procol Harum, was the first number one "top 40" piece by Edmonton's Symphony Orchestra. The past year has been good for Ruzicka, having "Storm Warnings," "Down and Losing" and "Lately Love" on the national charts. . . . Karl Erikson with United Artists hit with "Enough of God" and "Carnival Town" both from his "Aerogram" album. . . . Skipper are still on the charts with "Down On The Fatlatch" and have the follow up in the wings "Leaky Old Boat" on the Century II label. Privilege, who have been natives of the city since their birth

30 years ago, are the performers on Cantata Canada. The group also have an album due for release this month. . . . The Original Castle are back in the studio recording an album. They are residents of Edmonton and signed to Tommy Banks' Century II label; the Castle's One Tin Soldier resappeared in the charts and the song has been constantly selling since its release three years ago.

Donna Warner, formerly of Three's A Crowd, now solos with her first release, "Irresistible You" backed with a Brent Titcomb number "Make Your Day Brighter." . . . Paul Hann, as yet without a label, is ready with his first album. He and his manager, Pete White, put the money together to produce the album which was cut in Edmonton and are currently in search of a label. The LP entitled "A Fine White Thread," is a folk rock styled deck, all 10 songs penned by Paul Hann and Pete White and published by Land's End Music.

Jerry Dayle is about to cut his first single, "Jamestown Ferry" backed with "Rocky Mountain Singer." . . . Rod McKuen debuts his "Ballad Of Distances" with the Edmonton Symphony Orchestra, conducted by Tommy Banks. This took place last March at the City's Jubilee Auditorium. . . . Steel guitarist Buddy Emmons was on tour with Roger Miller and guested on some studio session for the Original Castle's new album.

Terry McManus debuts his first single with his new label, Century II, self penned both sides, "Papa Sit Down" and "A Girl On The Stage" both published by Terry's Looking West Music BMIC. . . . Valerie Hudson, resident of Vancouver, recently signed to Century II, will release her first single "Big Green" very shortly. . . . Beverly Ross has been working with Century II's a&M man, Terry McManus, on her first album project which will be released late this fall.

Tommy Banks has, without doubt, been the nucleus of the show business sphere in this city for many years. Tom is at present, host of his own network television show "The Tommy Banks Show." The talk variety program has just commenced its eighth season for regional stations and fourth season for the full network on CBC.

Tom sits in the President's chair of the Century II Studios, record label and Century Two Publishing. In 1953 he established Banks Associated Music Ltd., which has since become one of the major talent and management agencies in Western Canada. Our Mr. Banks also presides over another publishing house, a BMI affiliate, Tommy Banks Music Ltd.

Original musical works by him include the musical adaptation of Q. Henry's "The Gift of the Magi," "The Lady That's Known as Kate," a musical fantasy based on the Legendary Klondike Kate, and a specially commissioned centennial ballet. His group made a much-lauded appearance for one week at the Canadian Government Pavilion Theatre at Expo '67 in Montreal.

English Montrealers

Continued from page C-18

sound quality they'd never had before. Andre Perry sold his historic 24-track studio and has gone into his own Good Noise Production company, with half a dozen or so albums slated for release shortly. The studio is now owned by Son Quebec and is still the major center for recording. Other long standing studios include RCA, Studio Six and Tempo (where Mahogany Rush recorded their second album).

The independent Aquarius label (distributed by London Records of Canada) records two of the major English rock outfits, April Wine and Mashmakhan, both of whom have made a dent on U.S. charts.

April Wine is into a heavier neo Moody Blues trip with their own compositions. The group has been performing constantly around Eastern Canada and the U.S. and their second album is set for fall release.

Mashmakhan is a long-standing group that's gone through personnel changes since it rode high into the U.S. and Japanese charts with "As The Years Go By" in 1970. It even dissolved for a while but recently has been resurrected under its original leader Pierre Senecal and vocalist Al Nicholls (formerly of the mid-sixties J.B. & the Playboys, later Carnival Connection, and the original Broadway cast of "Hair"). The new line-up's first single, "Dance A Little Step," has done well for them. Senecal continues to compose while Nicholls is off on a stint in the Broadway production of "Sgt. Pepper"; the group will continue to record.

Several English acts are successful in both markets in Quebec and Canada. Columbia's Patsy Gallant has been described as "the Janis Joplin of Quebec" and she's sung numerous English tunes on French television and even a local movie. Her second album is forthcoming. Michel Pagliaro has had several English hits (recorded in Toronto and London for Much Records). He records in French for RCA and is usually on the charts in both languages. Ginette Reno is a veteran of the Quebec scene and records easily in English with a full-bodied voice that has become her trademark. Columbia's Riverson and Contraction are other active bands who record in English.

The middle-of-the-road field has been looked up by the Belis for years, ever since "Moody Manitoba Morning" and "Stay Awake" were hits. With the departure of Cliff Edwards (who lives in Toronto now), the quintet has new personnel based around familiar faces vocalist Jacki Ralph and guitarist vocalist composer Charles Clark. Polydor execs are enthusiastic about the Belis' latest album, "Piscines Rising," which represents the group's venture into more contemporary material (Steve Stills, etc.) but remains as smooth-flowing and tasteful as ever.

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MANUFACTURERS & DISTRIBUTORS ACROSS CANADA

Views of Young Execs

Continued from page C-26

closer to the street than anyone else in our particular business.

Patton: I have been quite lucky actually because the people I have worked with have been quite fair with me. A lot of my ideas have been used. I reckon that the importance of an idea is not in how much press you get because it was your idea but more the fact that the idea was used.

Read: There are definitely times.

Docker: Who doesn't? But I'm still learning.

Roper: People are taking notice of my ideas, that's why I'm working where I am.

Vance: If they are good.

Q. What don't you like about the music industry in Canada?

Watson: I don't like the apathy that surrounds Canadian culture, as opposed to imported ideas and products. This market is as unique as America's, England's, Japan's, or anywhere else.

Patton: I think that the press here is too ready to criticize everything Canadian. This was proven during the Maple Music Junket when everything was panned. The European journalists could not understand why the press was so negative. I don't think that the radio stations are playing enough of the new releases. I really cannot see how it would hurt the image of any station to give all new releases a couple of spins. I think that the CRTC should consider more strongly the "residency" clause for Canadian artists.

Read: Unprofessionalism by some.

Docker: The feeling that the artists, producers and the media are on opposite sides of the fence. Until this cold war is resolved, it is a mistake to believe that Canada can become a world-leader in music. Success has to begin at home.

Roper: I do not like the attitude of some managers and booking agents who look to break an act in Canada before they will take the chance to tour in the U.S. Obviously there are exceptions to this, but it is interesting to see just how many acts have recording contracts in Canada and have rarely, if ever, toured outside their home province, never mind another country. I would like to see a more cross-country tour for acts as well as college and club dates in the United States.

Vance: The way many industry people look down on themselves. Many have no faith in original ideas, unless they are tried elsewhere first.

Q. Do you think there should be Cancon regulations on FM?

Watson: It seems that FM programmers are pretty receptive to our material anyway.

Patton: I think we should concentrate on making the Cancon regulations work on AM before we try it on FM. There are so many records released which don't really get airplay that I don't think it will make any difference at this point to regulate FM.

Read: No.

Docker: No. FM should be free to experiment and to develop a Canadian approach to broadcasting.

Roper: As long as FM stations continue to play good Cancon product, like they do now, I see no need for it. I have no problem now in getting the FMers to add new product as long as it fits their format.

Vance: It would depend on a couple of things. In some formats, Cancon regulations could be met because there is sufficient product but when you look at a progressive album format you might be hard-pressed to find sufficient product to program, at least if you want some kind of variety.

Q. Do you think Canadian radio stations play enough Canadian-made records?

Watson: No.

Patton: I think Canadian radio stations are giving proven artists like the Guess Who, Lightfoot, Joni Mitchell, etc. lots of airplay. I don't think they're giving a fair chance to new artists or artists who have not had a hit. I don't see how it would hurt any station's image to play new releases to see if there is any reaction to them. In my opinion, there are a good many songs which don't get any airplay and as a result, die prematurely.

Read: Yes.

Docker: They fulfil the government regulations. I think it's time for a reappraisal of the Cancon regulations, which are a source of friction as they stand.

Roper: Yes. Of the MAPL content records Capitol Canada has released this year, a very good percentage of them have been played by Canadian radio majors.

Vance: Some do, some who claim they do, don't.

Q. What were the best Canadian single and album (other than your own company's repertoire) you heard in the last 12 months?

Watson: "Horn"—album.

Patton: "Rosalia," Michael Tarry—single; "Goodbye Superdad," Bill King—album.

Read: "Last Song," Edward Bear—single; "Pemmican Stash," Christopher Kearney—album.

Docker: "All Things Come From God," Tony Kosinec; "Wildflower," Skylark—singles; "Third Down, 110 To Go," Jesse Winchester—album.

Roper: "Daytime Nighttime," Keith Hampshire—single; "Sidequests," Ray Materick—album.

Vance: "Rosalia," Michael Tarry—single; "Straight Up," Downchild Blues Band—album.

Downchild Blues Band—album.

SEPTEMBER 29, 1973, BILLBOARD

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3. How many stars are there on the Japanese flag?
4. How long has Lawrence Welk been dead?
5. Why is "Chicago" not called "Fort Lauderdale"?
6. How much recording time will you get with \$17?
7. Why are you wearing that ridiculous dress?

NOTE: If you're not wearing that ridiculous dress, who is?



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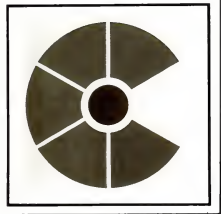
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Attorney Steinmetz Seeks More Canadian Music For Airwaves

The following comments are by Peter E. Steinmetz, a Toronto lawyer and member of the law firm of Cassels, Brock with an extensive music industry practice. They are solely his own beliefs.

There are two major problems which today affect Canada's emerging popular music industry. The first problem, that of financing the production of Canadian music, will probably always be with us. The second, that of guaranteeing access of Canadian music to the airwaves was supposed to have been solved, but may well not have been as yet.

The Canadian music industry always has been and still is virtually wholly foreign owned and controlled. That situation will continue for many years to come. However, there now exists great opportunity for Canadian companies to seize a significant share of the Canadian music market. This opportunity was created by the Canadian Radio-Television Commission's Canadian content regulations for AM radio and will, it is speculated, be reinforced by the new, soon to be announced broadcasting policy for FM radio.

Who will finance the supply of Canadian music to satisfy the demand for Canadian content music created by regulations? The choices are limited but obvious—Canadian music by Canadian artists must come either from the Canadian subsidiaries of the U.S. major record companies, or from Canadian independent record production companies. Because most of the financing obtained by Canadian independents comes from the U.S. majors, whether on a direct basis or through their Canadian subsidiaries, the ultimate financial burden of producing enough Canadian records of a high enough quality to meet broadcasting standards, for the time being, appears to rest solely in foreign hands.

While there be nothing inherently objectionable in this situation, objections are in fact now being raised. The objections are based on the lack of performance on the part of foreign record companies who have not risen to supply this demand. This statement alone may seem unfair to Capitol Records, Columbia Records and Polygram Records, who have invested what they point out are substantial sums in the development of Canadian music over the past three years.

In truth, however, most, if not all, of the Canadian subsidiaries are branch offices established and maintained to market U.S. and foreign product in Canada. The development of Canadian music is merely a secondary function which only gets head office attention if and whenever a Canadian record finds its way into certain major U.S. breakout markets (e.g., Detroit or Seattle), or, if and when the a&r vice president at head office elects to release and promote the Canadian record in the U.S. market.

If the Canadian artist and his company are not up to U.S. standards in the company, there is little sense in financing the production. Taken in isolation, that argument may well make sense. It's economic folly to pour the same production dollar into a Canadian record when the same dollar can be spent on an American record geared for release and promotion in a market 14 times the size of Canada.

That argument, however, should not be taken in isolation but rather in the context of a market which has proved itself to be quite similar to the U.S. in terms of musical taste and purchasing characteristics; of a country which has shown itself capable of and inclined toward Government regulation in cases where an industry itself (whether foreign owned or not) has been unwilling to or is incapable of rectifying prevailing ills within that industry on its own; and, of a land capable of giving to the world within the last 10 years alone, at least the following: The Band, Neil Young, John Kay, Jory Mitchell, David Clayton Thomas, Anne Murray, Slydick, Edward Bear, Gordon Lightfoot, R. Dean Taylor, The Belts, Ocean, the King Biscuit Boy, Keith Hampshire and Lighthouse.

What Canada needs is to be discovered by the world record industry just as a record company discovers an artist. Canada needs enough financing and promotion of its artists and records to ensure success in markets other than Canada. For the U.S. major record companies to capitalize on this opportunity, it means more branch office control and autonomy, higher development budgets and a commitment by the U.S. parents to release and aggressively promote in the U.S. all product which the Canadian company designs and produces. So the economics involved, however, that is not likely to happen.

It is more likely that Canadian independent record companies will be in the best position to supply the demand for Canadian music, provided that they can secure sufficient financing for their operations. Once initial records have been produced and sold, the likelihood of a green light to a major U.S. company which requires the product for the U.S. as a foreign release. That is where the great Canadian investment opportunity lies and it is now only a matter of time until the Canadian financial community recognizes this and Canadian independent record production comes of age.

In the meantime, however, a second problem exists in the Canadian music industry and it is a problem which has its greatest impact on the financially vulnerable Canadian independents. Ever since the coming into force of the Canadian



Peter E. Steinmetz

content regulations, Canadian broadcasters have been complaining that there are insufficient quantities of high quality Canadian music being produced and supplied to them to enable them to comply with the regulations.

To begin with, AM radio in Canada's three major metropolitan markets (and for that matter in most other markets) was typically American in flavor and format. Several major Canadian stations utilized (and still do utilize) the services of American programming consultants with the result that these stations felt their market performance was predictable, if not certain.

The advent of Canadian content threatened to destroy this equilibrium by forcing Canadian broadcasters to be more innovative in their programming and to rely less on American programming standards and content.

The broadcasters resisted the regulations from the start but have now accepted them, albeit somewhat reluctantly and without heavy criticism. For the past few years since the promulgation of these regulations the industry has accused the broadcasters of tokenism in their programming of Canadian music.

Canadian records would be played less as opposed to charted. They would be played any time but during the peak listening hours or during those hours when the type of audience to which such records might appeal would be tuned in. Worst of all, when played, they would often be played without introduction or any form of deejay comment or support. Add to that the trend to "old gold," which recently was making up close to 50 percent of all Canadian content being played on at least one major Canadian station and which is widely used by many others to satisfy the letter (but obviously not the spirit) of the Canadian content regulations, and it is easy to see why the retail sales of Canadian records, the public performance revenue to Canadian composers and lyricists from radio play and other related forms of revenue return to the industry from Canadian music has not as yet anywhere neared its expected potential.

The broadcasters have, over the last year, justified their position by pressing the point that the quality of Canadian production for the most part, does not measure up to generally accepted broadcasting standards. These comments relate to the quality of the music and lyrics, the production, the musicians, the studio sound, the mix and even the pressing. In one case one factor is at fault, in another it's something else again. In fairness to the broadcasters, by and large, their quality argument is sound. But is it justified? Is it sufficiently reasonable ground on which to deny to Canadian music access to the Canadian airwaves?

The purpose and intent of Canadian content regulations is clear: to build an autonomous and independent Canadian music industry in which Canadian artists, lyricists, composers and music industry entrepreneurs can grow and flourish. However, this end will not be achieved without a high degree of Canadian chauvinism by the Canadian broadcasters. In short, they must play current Canadian music with the same pride and feeling that up until recently seems to have been reserved for successful foreign product.

The truth of the matter may well be that the quality issue is really a non-issue or at best a premature issue. What comes first is a belief in the ultimate worth and success of Canadian artists and their music and less of a concern for the real or imaginary risk of tune out because of quality music. The deficiencies in quality will disappear in time as the industry flourishes and the record companies begin to see a return on their investment in Canadian music.

All articles and interviews in the section prepared by Billboard's Canadian editor, Ritchie Yorke, except where otherwise credited, cover design by Eric Chan; art director Bernie Rollins; section editor Eliot Tiegel.

Winnipeg's Don Hunter

He's Put the Guess Who on the Map

While the music industry in Toronto and Montreal racks its collective brains and tries to figure out ways of getting into the American market, a personal manager sits in Winnipeg with his phones plugged into the music centers of the world.

His name is Don Hunter and he has already done more to put Canada on the world music map than most Canadians will do in all their lives. He manages the Guess Who, still one of the world's top rock bands working for five figures upward any night they care to play in any of the major American cities.

Don Hunter has proved many things, not the least being that in the music industry geographical location means sweet nothing; if you've got the goods the business follows you. You could conceivably sit in an Eskimo gloo in Canada's far north with a phone and take bookings for the spring.

The Guess Who have probably traveled more miles than any Canadian group in history, even if they quit tomorrow, it would still take years for any group to even approach the miles they've covered. Yet they still come home to Winnipeg. Sunset Strip might be a groove on a summer's night, Max's Kansas City might give you a buzz for a while but home is where the heart is and to Don Hunter and the Guess Who, it's Winnipeg, the capital of central Canada.

"Winnipeg," says Hunter, matter of factly, "has become a place for us to come home and relax. It's where we can get away from the music industry for a while."

"Let's face it, this is a telephone business. It doesn't matter where you're geographically located. There are quite a few other advantages to being based in Winnipeg. Los Angeles is only two hours behind and you're an hour ahead of New York. That means you can come in at 9 and catch everyone in New York arriving at 10. In Toronto, you have to sit around and wait for an hour every morning before you can speak with New York."

"Of course we have a ridiculous phone bill. But I still think it doesn't make up the rent differences between Winnipeg and New York. It saves us money being in Winnipeg, and then there are other natural benefits."

"Two years ago, I used to spend a lot more time on the road. Now I prefer to be at home more often. You go out, not only to the States but to the Far East and Europe, and you establish your contacts. Then you can maintain communication by phone. It's making the contacts in the first place that matters. As I said before, it's a telephone business."

Although Hunter is now spending more time in Winnipeg,

he has been too busy to become involved in the development of the city as a music centre.

"There's an awful lot of good talent running around here... a lot of good players that nobody is developing. The trouble is that studio facilities here seem totally inadequate. I'll admit I haven't been inside a studio here for at least six months, but I haven't heard any good things."

Hunter feels that Minneapolis is more likely to become the prime recording area for Winnipeg groups. "From a logistics standpoint, it's much closer to Minneapolis than Toronto. There's an overlap of airplay both ways and it's easier to get gigs in the Dakotas and Minnesota than through north-western Ontario if you're going to work your way to the studio."

Hunter has been so intensely involved in the international affairs of the Guess Who ("we haven't had time to count how many gold records we've received, got another four when we went to New Zealand") that he has yet to get started on a pet project—Turkey Records.

"I just haven't had time to do anything with it. Occasionally you get a lull and you say let's do something different and you just get started when you've got to get back to work again. The Guess Who is always my first priority. But I wouldn't mind doing something about Turkey."

Earlier this year, Hunter did find time to aid in the launching of a series of pilot rock television shows, which were taped in Winnipeg and then telecast on the CBC network. Hunter had hoped this would lead to a rock series out of Winnipeg but the CBC's bias towards Toronto producers won the day—although not the battle.

"The boys at the network office in Toronto would like to pretend that we don't exist. But there's no point in wasting words on it. We've got a few little aces to play yet. There'll be more news soon."

Hunter is none too optimistic about the present state of the Canadian music industry. "It just isn't progressing. It seems to be standing still. Nothing exceptionally exciting is happening. I hear an awful lot of inferior records—attempts to cash in on Canadian content. But we haven't been able to move too many of these acts into the international market. The people in the industry run around talking a lot but not progressing."

"The mentality of a lot of people I know in the Canadian music industry hasn't changed much over the past four or five years. They're still the same. Mel Shaw, the manager of the



Claude Dubois: French vocals for an eager audience.

Stampeders, is a notable exception. He is trying hard. He knows what international means.

"An awful lot of groups have come up with good singles but they don't seem to be able to follow through with an album. Often they sound like the tracks were rushed. There is not enough importance placed on making an album in Canada. I don't know, maybe people here are only singles oriented."

"You've got to look at the world. We've been doing it from Winnipeg for years. We'll be off on another Far Eastern swing in February—New Zealand is confirmed, we're just tying up Australia now. We have no plans for Europe at the moment."

"But as far as Canada is concerned, I wish things would start to move. It seems as though every year the same things are done and the same complaints are made. It's time to grow up and stop griping. Do something."



The Indie Picture as Seen From Within

If the majority of the Canadian independent labels can survive their current financial crises, they will be the major record companies of tomorrow.

Canada's music industry suffers from a dearth of original concepts and ideas—most companies, programmers or producers, like to play it safe and stick with the tried and tested. But purities spring from the winds of originality and innovation, and for this, we must look to the independent and young producers and labels.

There's is not an enviable lot. They must push their brains against the wall of Canadian apathy which has kept the country musically sealed for so long. They must take gambles and long shots (a simple matter of survival). There is no U.S. chart hit to bring in the catalog sales. There is no head office to approach for more funds.

Being an independent in Canada is quite obviously a lonely and precarious endeavor. Dreams are the stuff of which goals are made, hope is the only thing that keeps the candle burning.

But without them, the Canadian music industry would be a lot poorer especially where it counts the most—the creative music making field. And Canada's chances of gaining credibility in the world market would be drastically reduced.



King Biscuit Boy's two LP's have gained recognition in North America as an example of good blues music.

The following are questions asked of these labels: David Coutts (Smile), Daffodil (Francis Davies), Murch (Brian Chater), Boot (Jury Krytiuk) and Rada (John Rodney).

Q. How long have you been in business and what major distributes your product?

Coutts: Eight months. London Records.
Davies: We have been established for three and a half years now. Capitol of Canada has been our distributor since our inception.

Chater: Three years. A&M Records.
Krytiuk: Two and a half years. London Records.
Rodney: Nearly four years. We handle our own distribution.

Q. How many albums and singles have you released?

Coutts: One album, 3 singles.
Davies: We have released 42 singles on the Daffodil label, six on the Strawberry label, two on the Capitol label, and one each on Modern Tape and London. We have released 29 albums on Daffodil and one on Strawberry.

Chater: 10 albums, 40 singles.
Krytiuk: 50 albums, 150 singles.
Rodney: 47 albums, 47 singles.

Q. What was your retail gross last year?

Coutts: n/a.
Davies: Our retail gross in Canada for 1972 was just over \$1 million.
Krytiuk: \$750,000.
Rodney: Six figures.

Q. Has the AM Canada legislation been of any assistance to your growth?

Coutts: Indefinite. We believe that our product is of international calibre and can compete with foreign product with or without legislation.

Davies: Inasmuch as it has focused attention on Canadian records generally, it has indirectly assisted our growth. However, the AM Canada law has mainly occurred through the success we have had with albums, as opposed to singles. The sales of only two of these albums could indirectly be attributed to AM Canada radio play. There is however no question that artists such as Edward Bear, the Stampeders, Anne Murray, the Guess Who, the Belles, the Poppa Family, Ocean, Skylark, Keith Hampshire, Andy Kim, the Five Man Electrical Band, Les Emerson, Frank Mills, April Wine and Lighthouse have benefited from the regulations, particularly through CKLW Windsor. Finally I must add that I feel sure that revised Canon legislation would play a large part in our anticipated growth potential in the future.

Chater: Yes.
Krytiuk: Yes.

Rodney: Not directly, but is helping to bring out new talent which in the long run will help all Canadian music companies.

Q. Do you feel any need for any revision of the regulations and if so, in what manner?

Coutts: No.

Coutts: To be effective there must be more accurate and valid definition of what composes Canadian content and Canadian hits more than three years old should be eliminated.

Davies: I do feel that a revision of the CRIC 30 percent Canadian content AM regulations is both required and needed. I believe that the present ruling is too high to be fair to the AM broadcasters in this country. Because of the rather "loose" manner in which the regulations can be interpreted, AM radio has had to fill this airtime with what might be called dubious Canon oldies. I would suggested that a 10 percent ruling with Canadian residency as the only qualification as well as playing on oldies limited to a one year time period would be fairer to both the broadcasters and record companies. We would see Canon play given to current and resident Canadians only. In addition I feel that the producer as well as or instead of production should count as one of the four points for Canadian content.

Chater: Possibly a revision to get more current material on the air.

Krytiuk: Also add FM.

Rodney: No need... in fact, the regulations don't go far enough.

Q. Do you think the Canadian government should be providing financing to your company in an effort to keep some part of the music industry in this country Canadian. If so, can you suggest any methods of distribution for such funds?

Coutts: The most important thing the government should or can provide to establish a Canadian music industry is a financial commitment and/or investment incentive. Interest is hundred times more important than content legislation. Without delving into any analysis of distribution methods, I'm sure a reasonable plan could be devised by examining such models as the Canadian Film Development Corporation.

Davies: As one of the major independent investors in Canadian talent, I must admit that financial help from anywhere is most necessary and would be most welcome for my company's continuing interest in Canadian artists. That these subsidies might come from the government is not, I feel, the best manner in which to be financially aided. I would like to see the government giving incentives to Canadian businessmen and corporations in general to give them the interest in investing into the Canadian music industry. Such incentives could be given in the form of tax deductions or similar benefits. I have already turned away two serious U.S. investors because I want to keep my company Canadian.

Rodney: Possibly grants.

Krytiuk: More assistance to promote the product on an international scale.

Rodney: No. We do not want direct subsidy at industry level but we would like to see tax revisions (12 percent FST on studio productions, etc.) which would benefit the independent artist and producer. We also feel that grants and commissions be extended to help develop talent. Grants are given to symphonies, operas, ballets etc. Talent development would increase taxable income so that continued benefits to Canada would be derived.

Q. Is there a large enough music media in Canada?

Coutts: Definitely not! I would say the music media lacks impact, pizzazz and sophistication—and especially relative to any country that is endeavoring to establish an industry.

Davies: There probably is not. I am sure that such things as national rock shows on TV and radio, and consumer-oriented national music papers and magazines as well as syndicated music columns in our daily papers would spread the excitement and interest that is so necessary for our music industry to develop its stars on a national level.

Chater: No.

Krytiuk: No.

Rodney: Definitely not!

Q. Do you think there is enough non-entertainment media coverage of the Canadian music scene (such as TV news, documentaries, business papers, general-interest magazines, etc.)

Coutts: Pathetic. Anything I could say would only reiterate common knowledge. Our experience is that in both large and small cities the interest and attitudes does not justify the time and money spent.

Davies: No, most definitely not. The English record industry grew and has since thrived largely because of the immense coverage that national media, such as the British press, the late Fifties and early Sixties. Pop and rock artists as well as their managers, producers and other related parties such as record company executives, deejays, TV hosts etc. have been making the news in newspapers, magazines, TV and radio news broadcasts and general day to day events for almost two decades now.

Chater: No.

Rodney: Definitely not enough, particularly in the larger papers like the Toronto Star, Montreal Star, Vancouver Sun etc.

Q. Are you finding it more difficult to place product with U.S. labels in recent times?

Coutts: Our experience is relatively recent in this area but I would say to breakthrough certainly isn't easy.

Davies: I give a certain extent, we are finding it increasingly hard to place our artists satisfactorily in the U.S. I find firstly

U.S. record companies have tightened their budgets over the last year or two due to the general economic situation and have therefore become much more selective. This policy usually leads the majors to signing "safe" artists—those artists who have achieved success on another label or as part of another group (e.g. David Clayton-Thomas) or with a producer or manager who has a track record (e.g. Richard Perry or Gelfin-Roberts). Also since we as a company, signed and record basically only album artists, our object in signing with a U.S. company is to secure a long-term deal for the artist. This is always a much more costly and lengthy procedure than placing an artist on the strength of a single or short-term commitment.



Jose Chirowski is one of the country's leading keyboard men. He also wrote "Dreams" which saw some single action in the Detroit area last year.

ment. It requires us therefore to select our artists in turn, very carefully.

Chater: No.

Krytiuk: Yes.

Rodney: We don't place product in the U.S. We distribute our own, and have no difficulty in selling product that is good. In fact we have had much success in the U.S. as in Canada, particularly with radio play.

Q. Is there sufficient awareness of the potential of Canadian musicians at U.S. record companies?

Coutts: Generally Americans are pretty much into their own thing and I doubt if they realize the potential but we are committed to making sure they find out, one way or another.

Davies: No. But then nor was there particular interest by the U.S. companies in England before the Beatles. Canada I suppose needs an Alice or a Led Zeppelin to achieve this. However it is worthwhile to remember that several Americans who recognized the possibilities and potential in England in the early stages have built fortunes and major-size companies on their insight.

Chater: No.

Krytiuk: Yes.

Rodney: Yes. But Canadians aren't aggressive enough in getting themselves known and exposed. Canadians are content to sit on their butts and gripe too much, especially some top Canadian names who have produced some clunkers in the last year.

Q. Are Canadian majors in general doing enough promotion on independent product (apart from our own promotion)?

Coutts: I can't say. I'm only familiar with our own situation.

Davies: In terms of dollars, I think probably they are, but in terms of dispersment, they are not. By that I mean exactly who they spend the money on. I feel too many artists of limited potential have been signed by the Canadian-based majors, more selectivity is needed.

Chater: No.

Krytiuk: No.

Rodney: No, they are not doing enough. We wish we could do more but unfortunately at this time our resources are limited. However we are growing.

Q. Do the majors really care if there are Canadian-owned independent?

Coutts: I doubt it. Most I think are only concerned with the dollars and cents of their own label—which makes sense.

Davies: Generally I just do not know the answer to that question but specifically I know that Capitol of Canada care enough to recognize and support our potential.

Chater: No.

Krytiuk: No.

Rodney: If you mean U.S.-owned majors, no they don't care to give a damn.

Continued on page C-2

Improvements Needed

The artistic viewpoint is something which the music industry, in Canada and elsewhere, has often overlooked. So it is felt that the outlook on the Maple Music scene by the musicians involved is of vital interest.

Offering their comments to questions are Brian Pilling (Fludd), Moe Koffman, Kelly Jay (Crowbar), Randy Gulliver (New Potatoes), Larry Evox (Edward Bear), Keith Hampshire, Ronnie Hawkins and Terry Jacks.

Q. How long have you been involved in recording?

Pilling: 7 years.

Koffman: 24 years.

Jay: 15 years.

Gulliver: 1 year.

Evox: 4 years.

Hampshire: 2½ years.

Hawkins: 21 years.

Jacks: 9 years.

Q. How many singles and albums have you released?

Pilling: 6 singles, 2 albums.

Koffman: 25 singles, 10 albums.

Jay: 20 singles, 6 albums.

Gulliver: 2 singles, 1 album.

Evox: 8 singles, 4 albums.

Hampshire: 3 singles, 1 album.

Hawkins: 80 singles, 40 albums.

Jacks: 11 singles, 4 albums.

Q. Has the AM Canadian content legislation been of any assistance in your recording career?

Pilling: Yes and no. Yes when they play good legitimate Canadian product. No when they play oldies-but-goodies, non-residential artists and avoid prime time airplay.

Koffman: Yes.

Jay: I think so yes, but the radio stations wouldn't agree.

Gulliver: A larger demand for Canadian content was undoubtedly a factor in our signing.

Evox: Absolutely.

Hampshire: Yes.

Hawkins: It was but my timing was bad. Now my record company wants me to record in America. I recorded in Canada all those years for nothing.

Jacks: It has definitely got Susan and myself more airplay. But if a record is heard too much, it will sometimes cut down on sales. It also bugs me because I like to think that my record is being played because it's good—not to fill a Canadian quota.

Q. Are you satisfied with the facilities in Canadian recording studios?

Pilling: I think facilities are vastly improving, however we could do with a few more experienced engineers.

Koffman: Yes.

Jay: No but in some respects the Canadian studios have it all over the rest (global) because of eagerness.

Gulliver: No. Manta is the best we've seen here.

Evox: Definitely.

Hampshire: No, but the quality is always improving and so are the engineers.

Hawkins: Yes.

Jacks: In the places I've worked, things seem to be improving all the time.

Q. Do you think Canada has much of a future as a talent source for the international market?

Pilling: Canada certainly has the talent whereas the industry hasn't even begun to exploit it. The future depends on the industry's ability to recognize this.

Koffman: Yes.

Jay: Of course.

Gulliver: Definitely. It's a matter of Canadian companies and the market validating their musicians into success here, instead of ignoring the talent there is in Canada. Most musicians mistake lack of notice for meaning they are disliked, and they give up trying. It's a bloody waste.

Evox: Yes, it always has been a source.

Hampshire: Perhaps, if a few more people would stop trying to create and concentrate on co-ordination.

Hawkins: Is a 15 pound robin heavy? Canada could be the hottest talent country in the world. It's ripe and ready to bust right open.

Jacks: Yes, there are some really fine records being made by Canadians.

Q. Do you think Canadian record companies generally are proficient in marketing Canadian-made music to other markets such as the U.S.?

Pilling: No, due to the lack of respect accorded Canadian companies by their mother companies in the U.S., and the world in general for that matter. Unfortunately in many cases, this lack of respect is well-founded.

Koffman: No.

Jay: No, but it's not their fault.

Gulliver: Capitol is but most aren't.

Evox: No.

Hampshire: No. They get a release and that's all they care about.

Hawkins: I don't know anything about that.

Jacks: I don't know but I do know that some excellent records that have been hits in Canada have not made it in the U.S. (I'm not speaking of any of our records).

Q. What is the biggest problem in the Canadian music scene now?

Pilling: American predominance of Top 40 radio.

Koffman: The situation is improving gradually but there is still the old bull about the press devoting most of their time and space to U.S. groups and artists, and most of the time avoiding anything Canadian, as if they were of no importance.

Jay: Know-it-alls. No one listens to the voice in the wilderness. The voice of the pioneers.

In the wilderness. The voice of the pioneers.

Gulliver: The apathy of Canadian programmers and market who they cater to.

Evox: A lack of people who can think on a large-scale and see the overall picture.

Hampshire: The best performers are not getting together with the best material. Publishers aren't doing their jobs.

Hawkins: Getting the record companies behind the music and working on it.

Jacks: I think playlists should be larger so people don't get so sick of hearing the same records over and over again. I think the 30 percent regulation is outdated.

Q. What was the best Canadian single and album you heard in the last 12 months?

Pilling: "Lovin' You Ain't Easy," Pagliaro (single), "Murray McLachlan" (album).

Koffman: "Long Time Comin' Home," Dr. Music (single), I hate to sound egotistical but I've really heard nothing better than my own "Four Seasons" in the last 12 months.

Jay: "Wildflower," Skylark; "Control of Me," Les Emmerson; "Last Song," Edward Bear (singles), "Danny's Song," Anne Murray; "Dr. Music" (album).

Gulliver: "Make Me Do Anything You Want," A Foot In Coldwater (single), "With Pleasure," Fraser and DeBolt (album).

Evox: "Thinking Only of You," New Potatoes and "Good-bye Mama," Dave Nichol (singles), no albums.

Hampshire: "Lonely, Sad and Downhearted," Flying Circus (single), "Skylark" (album).

Hawkins: "Last Song," Edward Bear (single), "One Fine Morning," Lighthouse (album).

Jacks: "Wildflower," Skylark (single).



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630 ched

The Indie Picture

Continued from page C-40

Q. Is it possible to recoup production and promotion costs on Canadian hits produced in Canada?

Courts: Yes, but the chances are exceedingly slim. Davies: It is possible but it's very difficult; particularly if you are producing your product at full world standard budget. We have recovered our costs on Canadian sales alone on four albums and three singles to date.

Chatter: Not usually.

Kryluk: Rarely, if working strictly in Canada. Rodney: Difficult but possible. Look at Quebec.

Q. Is it possible to be an independent (without the financial cushion of established foreign repertoire) and spend as much as you would like on production and promotion of your releases?

Courts: I would like to think so but only time will tell.

Davies: Obviously not. We have spent an enormous amount of money on our recent album production in order to attain the best possible results we can to compete in the world market. We cannot afford to do this for too long without world deals for these artists.

Chatter: No.

Kryluk: Yes.

Rodney: We are totally independent despite the fact that we have released some U.S. product in Canada. And we are growing.

Q. Do you feel that Canadian financiers and the business community at large are as aware as their U.S. counterparts of the investment possibilities of profit potentials of small, independent record companies in this country?

Courts: Definitely not. Neither government, financial institutions, or businessmen are generally aware of the potential profits. Added to this of course is that it is a somewhat risky business and there is a low risk mentality of Canadians.

Davies: No they are most certainly not. I would ideally like to see the establishment of a portfolio or series of seminars for Canadian investors, financiers, and businessmen in general to demonstrate firstly, the unparalleled potential that the record industry has over all other businesses and secondly to show them the numerous examples of U.S. and U.K. investors who have sensational returns on their investments, by simply learning to pick out the record industry companies and people who have learnt how to minimize the high-risk factor that is attributed to this business. This applies not only to record companies but equally to music publishers, concert and promotion agencies, management companies and artists themselves.

Chatter: No.

Kryluk: No.

Rodney: No, but those who are, are very wary of the over-hype by incompetents in the Canadian music industry who talk more than they produce.

Q. In your opinion, what has Canada to offer to support the frequent claim that it could be the world's next major breakout market of recording talent?

Courts: As a record company, we have end plan to add to our roster some of the best talent in the world. As studios, engineers, producers and artists become more experienced, the product will become increasingly good but at the same time maintaining a unique originality and innovativeness which will put it in the class of the super talent from England, the U.S. or whatever. We believe there is talent in Canada and labels such as our own and majors will increasingly produce winning product.

Davies: (a) Talent (b) location—on the border of the world's largest market with an almost identical marketing conditions i.e. racks and retail outlets, radio and TV programming and exposure as well as similar consumer interests (c) language (d) facilities—like studios, pressing plants etc. which are becoming equal to anywhere in the U.S. or England (e) wealth, in both business and the public (f) expertise—this is increasing at an accelerated rate (g) in its environment and way of life, Canada could easily represent the alternative romantic escape from America and its problems.

Chatter: Talent.

Kryluk: Enthusiasm and fresh ideas.

Rodney: An outlook which is showing some maturity and realism, a great deal of talent which needs direction, and a stable, although undercapitalized, base plus some very capable and progressive business heads.

Q. Why has it taken so long to break Canadian album acts (as opposed to singles artists) in the U.S. market, thus achieving artistic credibility?

Courts: I don't know but I would guess because everything wasn't right—for example, the gigs, management, the record company support etc. As an analogy, I would say English bands and people have the experience to get it all together in England and carryover the expertise in the U.S. but in Canada too many things are lacking—good agencies, press, management, etc.

Davies: To establish an album artist usually takes a great deal of time and money. Canada has not, as yet, had enough of either but I've got to admit it's getting better, it's getting closer all the time. As yet most American companies have not looked at Canada as being the source of great musical talent, which is really surprising when you think of who Canada has spawned to date, and therefore have preferred to take only singles artists which constitutes far less risk than long-term album involvement. I feel that our media here in Canada could help a great deal in this respect in addition to the Cana-

dian record companies themselves. What is badly needed on all sides is more selectivity on a quality/originality basis.

Chatter: Most Canadians are not signed as album acts. Kryluk: Promotion is not done on the same scale as on U.S. acts.

Rodney: Canadians don't work hard enough and expect everything to be done for them (the artists, I mean). They feel that they are great enough once on record that the rest should just happen.

Q. Do you feel the media in Canada should be more sympathetic to Canadian-owned recording artists and companies, in addition to supporting the concept of Canadian content in general?

Courts: Sure. Every other country in the world pushes its own first (perhaps a bit of a generalization) why shouldn't Canadians? After all it works and benefits the whole country, economically and culturally.

Davies: I don't feel they should be more sympathetic. Canadian artists are a long way from requiring sympathy. What they do need from the media is pride which will in turn lead to acceptance.

Chatter: Yes.

Kryluk: Yes.

Rodney: Of course, and they should be opened-minded. Honest praise and honest criticism should be offered... not the specious verbiage that they now offer to defend their lack of attention.

Q. Name any records from other independent producers or labels that particularly impressed you because of their quality and/or commercial merit?

Courts: "Sitting on a Poor Man's Throne" (Copper Penny), "Touch of Magic" (James Leroy), "Rosalee" (Michael Tarry)—singles. No albums that I know of.

Davies: "All Things Come From God" (Tony Kosinec)—single; "Doctor Music" (Dr. Music)—album.

Chatter: "Sweet City Woman" (Stampede)—single; "Thunderdog Strikes" (Thunderdog), "Heavy Duty" (Crowbar)—albums.

Kryluk: "Highway Driving" (Alabama)—single.

Q. What is the greatest problem in the way of a solid future for Canadian independent record companies?

Courts: Having the financial resources to sell media, radio stations, etc. that we need their support and do mean business.

Davies: Lack of international success and/or acceptance on a major level.

Chatter: Money.

Kryluk: Survival till the big one comes along.

Rodney: Too much self pity, not enough self-criticism, not enough striving to attain top quality and too much acceptance of mediocrity. Like one major which had over 70 releases in 1973, and not one standout.

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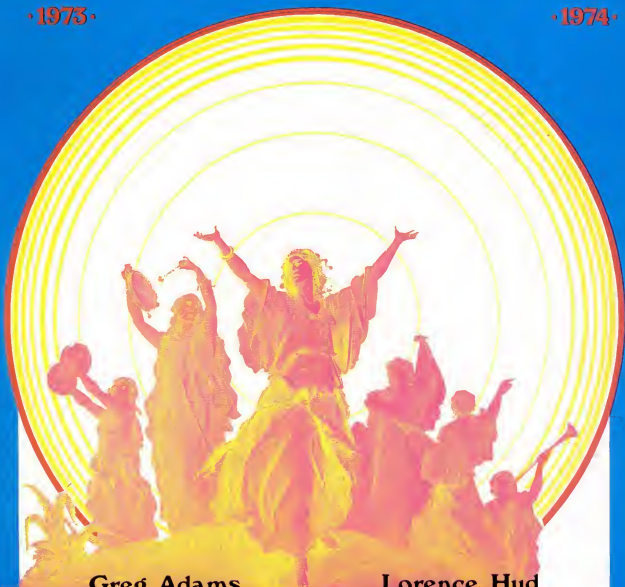
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Jukebox Programming

Push for Better Quality 45's Now Global

Home Player Group Committee To Join in Push for 45 Quality

• Continued from page 1

ommendations made by home phonograph engineers involved in post-conference meetings and reports presented to P8.2, which recommends standards in audio disk areas and will now study published standards from Europe and Japan.

Following a review of the Bill-board Conference by jukebox programming editor Earl Paige, P8.2 chairman Orlando Taraborelli or-

ganized a volunteer ad hoc committee to study the 45's quality issue with members from both home phonograph manufacturers and labels. The ad hoc group will also seek to have a jukebox manufacturing engineer participate.

19 Defects

Paige showed the P8.2 committee a collection of 19 disks from recent purchases made by Mrs. Ruth Sawjka, Beaver Dam, Wis. programmer and moderator of the quality

panel at the Conference, each with a different defect. These were too thin, loose edges on paper label, no label, label but no title, same title both sides, labels reversed, hole off center, crack around center, crack across, ruffled edge, saucer, no hole punched, double hole, egg-shaped hole, too thick, broken plastic around hole, warped and off center too, one with no apparent defect but which would not play, and finally, a disk with bumps and pits and an off-center label.

While some were obviously one-of-a-kind that routinely get by inspectors, Mrs. Sawjka said she just received 25 poor copies of the country smash "You've Never Been This Far" and 27 of Anne Murray's newest record, "Send a Little Love My Way," all warped or sauced.

Taraborelli noted that P8.2 has long been wanting better standards and that he had representatives at a July 20 Conference subcommittee meeting in Chicago. Prior to the Conference, however, C. E. Bedford of GE wrote 1,300 labels asking for better coefficient of friction on paper labels and improved drive force.

Committee

P8.2 ad hoc committee members are Ralph Cousino, Capitol; Harry Jarrett, GE; John Kuykendall, Magnavox; Brant Albright, MCA; and Philip O'Connell, RCA. The group will invite William Findlay, Rock-Ola engineer, to participate, and studied slides Findlay supplied Paige showing the difference in set-down and lift-off diameter between Rock-Ola standards and those of Recording Industries of America (RIAA).

Han Tendeel, Polygram, Baarn, Holland, was here and will supply standards from the International Electrotechnical Commission (IEA counterpart in Europe), and Vic Goh of JVC, also here, said he will obtain Electronic Industries Association of Japan standards, Joe Ooms, Phonogram, here, also spoke of existing European standards and general good quality there.

The most urgent problem for jukebox programmers is the too thin disk, with Kove engineer Henry Barkel recommending no thinner than .040-in. while RIAA standards allow for a thinness of as little as .020-in.

The home phonograph manufacturer's most urgent problem is slipping disks, which several here believed could be solved by the serrated drive rim. Record drop is also a headache, which could be solved, it is hoped, by a small-hole disk that would eliminate need for a spindle (see separate story).

Piling of paper labels, warping, drag force, set-down/lift-off, flammability factor and just over all quality improvement are other areas under study.

Small-Hole 45 Bid Adds Issue To NARM, RIAA Discussions

By EARL PAIGE

NEW YORK—The jukebox industry quest for better quality 45's may mean a trade-off in terms of a small-hole/punch-out disk it was indicated here during a meeting of the Electronic Industries Assn. P8.2 standards committee audio disk system engineering group. However, much discussion must still take people and recording Industries Assn. of America (RIAA) the label group, will undoubtedly take up the subject.

Another group, National Assn. of Recording Merchandisers (NARM), the rack-jobber organization has already had proposals for a small-hole disk and NARM's record manufacturing committee is considering this along with better quality proposals, said NARM president Pete Stocke.

Software proponents of the small-hole point out the possibility of increased store sales of singles if consumers were no longer required to use spin-dles. The hardware people likewise would be happy to be rid of the filter required. The latter group believes small hole disks would drop more uniformly too.

(Continued on page 38)



JUKEBOX nostalgia via Wuritzer's 1050 model is featured at Kodak Gallery in New York where (from left) gallery director Peter Todd, Wuritzer's Vice President and distributor Pat Blottone pose and (insert) at a Baseline Fashions, Inc. party coordinated by Chicago distributor manager Mort Levinson. Elizabeth Arden cosmetics will also feature the model 1050 in promotions.



JUKEBOX distributor Al Rodstein (center insert) with winners in a recent air hockey tourney the Pa. firm (Banner Specialty Co.) has been sponsoring.

Jukebox Meetings

- Sept. 20-21—W. Va. Music & Recording Assn., Heart O' Tom Motor Inn, Charleston.
- Sept. 22-23—E. Coast Machine Operators Assn., Playboy Club, Lake Geneva, Wis.
- Sept. 22-23—Music Operators of Va., Hilton Inn, Virginia Beach.
- Sept. 23-24—Instrument & Merchandising Assn., Hilton Inn Gateway, Kalamazoo, Mich.
- Sept. 28-29—Ohio Music Operators Party, Imperial House, Findlay.
- Oct. 7-8—Ma. Coin Machine Council special meeting with wine program, Holiday Inn, Lake Okauch.
- Oct. 10-11—NARM, McCormick Hotel, Chicago.
- Nov. 3—MCA 25th anniversary celebration, Conrad Hilton, Chicago.
- Feb. 22—Music Operators of Minn., five-state football tourney (date to be picked).
- May 17—Music Operators of R.I., Shoreline Country Club, Swan Lake.
- July 20—West. Coin Operators Assn., Oregon Hot Springs.



JUKEBOX programmers' problems with singles came under lengthy discussion at the recent P8.2 standards committee meeting. The group, responsible for all details relating to disk recording and home phonographs, is part of the Electronic Industries Assn. (EIA). Some members are part of Recording Industries Association of America (RIAA), also looking into the quality control problem. Pictured from left: Orlando Taraborelli, P8.2 chairman and Philco-Ford Engineering vice president; Earl Paige, P8.2 chairman and honored at this meeting Sept. 13 in New York and also with Warwick Electronics; Harry Jarrett, GE; Joe Wells, RCA; Ralph Cousino, Capitol; Han Tendeel,



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Polygram, Baarn, Holland; Ben Bauer, CBS Laboratories; Joe Ooms, Phonogram and John Kuykendall, Magnavox; Philip O'Connell, RCA and Brant Albright of MCA; Roland Whittenberg, Pickering, Don Hall, General Industries, Vic Goh, JVC and (foreground) Bill Bachman, Columbia. Bachman and Ooms announced their retirement from P8.2 at this meeting. An ad hoc committee to investigate the singles quality issue is composed of Cousino, Jarrett, Kuykendall, Albright and O'Connell and Bill Findlay, Rock-Ola engineer, has been invited to serve on this committee too.

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 5/29/73

Soul Sauce

Historically Spoken Word LP's to Be Sold Via TV Spots

By LEROY ROBINSON

LOS ANGELES—Needless to say, black films are big business these days, albeit black music has contributed greatly to the attractive grosses.

With that in mind, a small company, Hollywood Cinema Sound, with little more than a name and an executive producer whose background is films not radio or recordings, will soon enter the recording industry with what he calls "Ethnic Epics."

L. Lawrence Meriwether, who heads up Hollywood Cinema Sound, in putting together his first package of "Ethnic Epics" makes it abundantly clear that he is opposed to his black drama package being referred to as "records."

"We call our presentations Audio Productions," says Meriwether, a black man who has gained a reputation in film production since a little more than 10 years. "They are not simply records, but an experience comparable to what you gain from a good film or piece of drama."

As an initial entry into what this writer will refer to in this piece from time to time as "spoken word" recordings, Meriwether has come out with an attractive package of three LP's. They will dramatically present the life of Toussaint L'Ouverture, an important figure in the struggle and eventual independence of Haiti. But why L'Ouverture and not some American black hero like Nat Turner?

"Because we feel L'Ouverture is relevant in terms of what the young black should experience," explains Meriwether. "And we plan to deal with dramatic treatments of Jacques Dessalines and Jean Pierre Christophe, who were also responsible for the revolution in Haiti."

What Meriwether is attempting to do will also be a form of revolution, as far as the recording industry and radio, in particular. The belief that in these times of television and theatrical films that someone will sit for at least two hours to listen to spoken word drama is rather hard for this writer to believe. Meriwether is naturally a lot more optimistic.

"I think it's all in how it's presented. Our young people will buy and listen to something that is positive, that is relevant, and that will give them an insight into their heritage. Listening to these tapes will be an experience you can't get in the theater."

Meriwether is as optimistic as he is determined to make his product a viable part of the buyer's rather than his taste. And for that reason, he has stayed clear of the major distributors, albeit he has had contact and dialogue with them. It was his own choice and design that he will distribute this special material.

"I'm going out to the general American public," says Meriwether. "I feel that they will buy and place it on their shelves at home along with other important pieces of information about our history and heritage."

"But I do feel," adds Meriwether, "that there is a more tangible market among the black people for our productions because they want to identify and have an image."

As an initial plan toward bringing his Audio Productions to the public, which is set for release in mid-October, plans are underway to run com-

(Continued on page 40)

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			A 1500 Performance A.P.J., engineering, production, performance, copyright, the week	
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE/ARTIST	WEEKS ON CHART
★	4	7	HIGHER GROUND—Steve Miller Band (Mercury)	24
2	1	2	LET'S GET IT ON—Marvin Gaye (A&M)	★
★	7	7	KEEP ON TRUCKIN'—Sly & the Family Stone (Polygram)	36
4	6	8	GHETTO CHILD—James Brown (Polygram)	37
5	2	11	STOMED OUT OF MY MIND—James Brown (Polygram)	38
★	12	6	WOMANHOOD TRAIN TO GEORGIA—Sly & the Family Stone (Polygram)	39
★	10	6	GET IT TOGETHER—Sly & the Family Stone (Polygram)	40
8	5	10	I'VE GOT SO MUCH TO GIVE—Barry White (Mercury)	★
9	3	12	THEME FROM "CLEOPATRA JONES"—James Brown (Polygram)	★
★	13	8	HURTS SO GOOD—Barry White (Mercury)	★
★	15	7	KEY TO LIFE—James Brown (Polygram)	★
12	14	8	FUNKY STUFF—Barry White (Mercury)	★
13	17	10	THE NEXT TIME LADY—Barry White (Mercury)	★
14	17	10	ECSTASY—Barry White (Mercury)	★
★	21	6	SEXY, SEXY, SEXY/THREE FROM "SLAUGHTER"—James Brown (Polygram)	★
16	11	11	THE NEXT TIME LADY—Barry White (Mercury)	★
17	12	12	THE NEXT TIME LADY—Barry White (Mercury)	★
18	16	13	GOTTA FIND A WAY—Barry White (Mercury)	★
★	27	8	I CAN'T STAND THE RAIN—Barry White (Mercury)	★
★	28	13	HERE I AM (Come Take Me)—Barry White (Mercury)	★
★	29	14	THE NEXT TIME LADY—Barry White (Mercury)	★
★	30	15	THE NEXT TIME LADY—Barry White (Mercury)	★
★	31	16	THE NEXT TIME LADY—Barry White (Mercury)	★
★	32	17	THE NEXT TIME LADY—Barry White (Mercury)	★
★	33	18	THE NEXT TIME LADY—Barry White (Mercury)	★
★	34	19	THE NEXT TIME LADY—Barry White (Mercury)	★
★	35	20	THE NEXT TIME LADY—Barry White (Mercury)	★
★	36	21	THE NEXT TIME LADY—Barry White (Mercury)	★
★	37	22	THE NEXT TIME LADY—Barry White (Mercury)	★
★	38	23	THE NEXT TIME LADY—Barry White (Mercury)	★
★	39	24	THE NEXT TIME LADY—Barry White (Mercury)	★
★	40	25	THE NEXT TIME LADY—Barry White (Mercury)	★
★	41	26	THE NEXT TIME LADY—Barry White (Mercury)	★
★	42	27	THE NEXT TIME LADY—Barry White (Mercury)	★
★	43	28	THE NEXT TIME LADY—Barry White (Mercury)	★
★	44	29	THE NEXT TIME LADY—Barry White (Mercury)	★
★	45	30	THE NEXT TIME LADY—Barry White (Mercury)	★
★	46	31	THE NEXT TIME LADY—Barry White (Mercury)	★
★	47	32	THE NEXT TIME LADY—Barry White (Mercury)	★
★	48	33	THE NEXT TIME LADY—Barry White (Mercury)	★
★	49	34	THE NEXT TIME LADY—Barry White (Mercury)	★
★	50	35	THE NEXT TIME LADY—Barry White (Mercury)	★
★	51	36	THE NEXT TIME LADY—Barry White (Mercury)	★
★	52	37	THE NEXT TIME LADY—Barry White (Mercury)	★
★	53	38	THE NEXT TIME LADY—Barry White (Mercury)	★
★	54	39	THE NEXT TIME LADY—Barry White (Mercury)	★
★	55	40	THE NEXT TIME LADY—Barry White (Mercury)	★
★	56	41	THE NEXT TIME LADY—Barry White (Mercury)	★
★	57	42	THE NEXT TIME LADY—Barry White (Mercury)	★
★	58	43	THE NEXT TIME LADY—Barry White (Mercury)	★
★	59	44	THE NEXT TIME LADY—Barry White (Mercury)	★
★	60	45	THE NEXT TIME LADY—Barry White (Mercury)	★
★	61	46	THE NEXT TIME LADY—Barry White (Mercury)	★
★	62	47	THE NEXT TIME LADY—Barry White (Mercury)	★
★	63	48	THE NEXT TIME LADY—Barry White (Mercury)	★
★	64	49	THE NEXT TIME LADY—Barry White (Mercury)	★
★	65	50	THE NEXT TIME LADY—Barry White (Mercury)	★
★	66	51	THE NEXT TIME LADY—Barry White (Mercury)	★
★	67	52	THE NEXT TIME LADY—Barry White (Mercury)	★
★	68	53	THE NEXT TIME LADY—Barry White (Mercury)	★
★	69	54	THE NEXT TIME LADY—Barry White (Mercury)	★
★	70	55	THE NEXT TIME LADY—Barry White (Mercury)	★
★	71	56	THE NEXT TIME LADY—Barry White (Mercury)	★
★	72	57	THE NEXT TIME LADY—Barry White (Mercury)	★
★	73	58	THE NEXT TIME LADY—Barry White (Mercury)	★
★	74	59	THE NEXT TIME LADY—Barry White (Mercury)	★
★	75	60	THE NEXT TIME LADY—Barry White (Mercury)	★
★	76	61	THE NEXT TIME LADY—Barry White (Mercury)	★
★	77	62	THE NEXT TIME LADY—Barry White (Mercury)	★
★	78	63	THE NEXT TIME LADY—Barry White (Mercury)	★
★	79	64	THE NEXT TIME LADY—Barry White (Mercury)	★
★	80	65	THE NEXT TIME LADY—Barry White (Mercury)	★
★	81	66	THE NEXT TIME LADY—Barry White (Mercury)	★
★	82	67	THE NEXT TIME LADY—Barry White (Mercury)	★
★	83	68	THE NEXT TIME LADY—Barry White (Mercury)	★
★	84	69	THE NEXT TIME LADY—Barry White (Mercury)	★
★	85	70	THE NEXT TIME LADY—Barry White (Mercury)	★
★	86	71	THE NEXT TIME LADY—Barry White (Mercury)	★
★	87	72	THE NEXT TIME LADY—Barry White (Mercury)	★
★	88	73	THE NEXT TIME LADY—Barry White (Mercury)	★
★	89	74	THE NEXT TIME LADY—Barry White (Mercury)	★
★	90	75	THE NEXT TIME LADY—Barry White (Mercury)	★
★	91	76	THE NEXT TIME LADY—Barry White (Mercury)	★
★	92	77	THE NEXT TIME LADY—Barry White (Mercury)	★
★	93	78	THE NEXT TIME LADY—Barry White (Mercury)	★
★	94	79	THE NEXT TIME LADY—Barry White (Mercury)	★
★	95	80	THE NEXT TIME LADY—Barry White (Mercury)	★
★	96	81	THE NEXT TIME LADY—Barry White (Mercury)	★
★	97	82	THE NEXT TIME LADY—Barry White (Mercury)	★
★	98	83	THE NEXT TIME LADY—Barry White (Mercury)	★
★	99	84	THE NEXT TIME LADY—Barry White (Mercury)	★
★	100	85	THE NEXT TIME LADY—Barry White (Mercury)	★

	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE, ARTIST
				Wince, Label & Release Date, Label (Publisher, Release Date)
★	34	25	10	EVIL—Barth, Miller & Fox (Mercury)
★	49	4	46	MY PRETENDING DAYS ARE OVER—John (Mercury)
★	36	28	9	ALL I NEED IS TIME—Gladys Knight & the Pips (Mercury)
★	37	31	12	SWEET HONEY—Sandra Robinson (Mercury)
★	38	38	14	TAKE ME AS I AM—Lena Horne (Mercury)
★	45	15	15	TASTE OF YOUR LOVE—Jim Jones (Mercury)
★	36	9	16	LOOK ME UP—Bobby Brown (Mercury)
★	51	6	46	DO YOU EVER—Barry White (Mercury)
★	42	23	10	SLICK—Wanda Jackson (Mercury)
★	43	33	11	TRYING TO SLIP AWAY—Lloyd Price (Mercury)
★	44	4	17	MAKE ME TWICE THE MAN—Barry White (Mercury)
★	45	46	18	LOOK OVER YOUR SHOULDER—Barry White (Mercury)
★	52	19	4	SPACE RACE—Barry White (Mercury)
★	57	4	4	YOU TOUGHEN BE HERE WITH ME—Barry White (Mercury)
★	62	5	5	SMARTY PARTS—First Choice (Mercury)
★	61	4	4	THIS TIME IT'S REAL—Voice of Power (Mercury)
★	50	6	4	BABY LAY YOUR HEAD DOWN—Linda Gayle Price (Mercury)
★	41	11	4	OUR LOVE—Lionel Richie (Mercury)
★	77	2	4	THE LOVE I LOVE (PART 1)—Norval Morris & the Blue Belles (Mercury)
★	53	6	4	RAKASOUP IN BLUE—Jazz (Mercury)
★	86	2	4	YOU'D BETTER BELIEVE IT—Barry White (Mercury)
★	54	8	4	ASHES TO ASHES—Barry White (Mercury)
★	56	10	4	KOKE, P.L.—John (Mercury)
★	69	5	4	HYMN #3—Earl Green (Mercury)
★	70	4	4	HAVING A PARTY—Darius (Mercury)
★	56	7	4	SOUL JE—Barry White (Mercury)
★	74	4	4	YAMME—Barry White & Ralph Gentry (Mercury)
★	67	4	4	BLOW YOUR WHISTLE—A.C. & the Soundmen (Mercury)
★	63	3	4	FUNKY KEY—Darius (Mercury)
★	61	4	4	SOME GUYS HAVE A LIFE—Barry White (Mercury)
★	65	6	4	YOU CAN'T HAVE LOVE—Barry White (Mercury)
★	64	4	4	IN THE RAIN—Barry White (Mercury)
★	65	4	4	YOU'RE A SPECIAL PART OF ME—Barry White (Mercury)
★	66	4	4	IF I'M LUCKY I MIGHT GET PICKED UP—Barry White (Mercury)

Soul LP's

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1973 Week	Last Week	Chart	1973 Week	Last Week	Chart	1973 Week	Last Week	Chart
1	1	★	1	1	★	1	1	★
2	3	5	2	3	5	2	3	5
3	1	★	3	1	★	3	1	★
4	2	7	4	2	7	4	2	7
5	5	15	5	5	15	5	5	15
6	1	★	6	1	★	6	1	★
7	4	14	7	4	14	7	4	14
8	6	12	8	6	12	8	6	12
9	7	19	9	7	19	9	7	19
10	11	10	10	11	10	10	11	10
11	10	11	11	10	11	11	10	11
12	12	17	12	12	17	12	12	17
13	13	9	13	13	9	13	13	9
14	14	18	14	14	18	14	14	18
15	15	8	15	15	8	15	15	8
16	16	13	16	16	13	16	16	13
17	17	20	17	17	20	17	17	20
18	18	21	18	18	21	18	18	21
19	19	22	19	19	22	19	19	22
20	20	23	20	20	23	20	20	23
21	21	24	21	21	24	21	21	24
22	22	25	22	22	25	22	22	25
23	23	26	23	23	26	23	23	26
24	24	27	24	24	27	24	24	27
25	25	28	25	25	28	25	25	28
26	26	29	26	26	29	26	26	29
27	27	30	27	27	30	27	27	30
28	28	31	28	28	31	28	28	31
29	29	32	29	29	32	29	29	32
30	30	33	30	30	33	30	30	33
31	31	34	31	31	34	31	31	34
32	32	35	32	32	35	32	32	35
33	33	36	33	33	36	33	33	36
34	34	37	34	34	37	34	34	37
35	35	38	35	35	38	35	35	38
36	36	39	36	36	39	36	36	39
37	37	40	37	37	40	37	37	40
38	38	41	38	38	41	38	38	41
39	39	42	39	39	42	39	39	42
40	40	43	40	40	43	40	40	43
41	41	44	41	41	44	41	41	44
42	42	45	42	42	45	42	42	45
43	43	46	43	43	46	43	43	46
44	44	47	44	44	47	44	44	47
45	45	48	45	45	48	45	45	48
46	46	49	46	46	49	46	46	49
47	47	50	47	47	50	47	47	50
48	48	51	48	48	51	48	48	51
49	49	52	49	49	52	49	49	52
50	50	53	50	50	53	50	50	53
51	51	54	51	51	54	51	51	54
52	52	55	52	52	55	52	52	55
53	53	56	53	53	56	53	53	56
54	54	57	54	54	57	54	54	57
55	55	58	55	55	58	55	55	58
56	56	59	56	56	59	56	56	59
57	57	60	57	57	60	57	57	60
58	58	61	58	58	61	58	58	61
59	59	62	59	59	62	59	59	62
60	60	63	60	60	63	60	60	63

© Continued from page 38

1	1	★	1	1	★	1	1	★
2	2	★	2	2	★	2	2	★
3	3	★	3	3	★	3	3	★
4	4	★	4	4	★	4	4	★
5	5	★	5	5	★	5	5	★
6	6	★	6	6	★	6	6	★
7	7	★	7	7	★	7	7	★
8	8	★	8	8	★	8	8	★
9	9	★	9	9	★	9	9	★
10	10	★	10	10	★	10	10	★
11	11	★	11	11	★	11	11	★
12	12	★	12	12	★	12	12	★
13	13	★	13	13	★	13	13	★
14	14	★	14	14	★	14	14	★
15	15	★	15	15	★	15	15	★
16	16	★	16	16	★	16	16	★
17	17	★	17	17	★	17	17	★
18	18	★	18	18	★	18	18	★
19	19	★	19	19	★	19	19	★
20	20	★	20	20	★	20	20	★
21	21	★	21	21	★	21	21	★
22	22	★	22	22	★	22	22	★
23	23	★	23	23	★	23	23	★
24	24	★	24	24	★	24	24	★
25	25	★	25	25	★	25	25	★
26	26	★	26	26	★	26	26	★
27	27	★	27	27	★	27	27	★
28	28	★	28	28	★	28	28	★
29	29	★	29	29	★	29	29	★
30	30	★	30	30	★	30	30	★
31	31	★	31	31	★	31	31	★
32	32	★	32	32	★	32	32	★
33	33	★	33	33	★	33	33	★
34	34	★	34	34	★	34	34	★
35	35	★	35	35	★	35	35	★
36	36	★	36	36	★	36	36	★
37	37	★	37	37	★	37	37	★
38	38	★	38	38	★	38	38	★
39	39	★	39	39	★	39	39	★
40	40	★	40	40	★	40	40	★
41	41	★	41	41	★	41	41	★
42	42	★	42	42	★	42	42	★
43	43	★	43	43	★	43	43	★
44	44	★	44	44	★	44	44	★
45	45	★	45	45	★	45	45	★
46	46	★	46	46	★	46	46	★
47	47	★	47	47	★	47	47	★
48	48	★	48	48	★	48	48	★
49	49	★	49	49	★	49	49	★
50	50	★	50	50	★	50	50	★

Spoken Word

© Continued from page 39

1	1	★	1	1	★	1	1	★
2	2	★	2	2	★	2	2	★
3	3	★	3	3	★	3	3	★
4	4	★	4	4	★	4	4	★
5	5	★	5	5	★	5	5	★
6	6	★	6	6	★	6	6	★
7	7	★	7	7	★	7	7	★
8	8	★	8	8	★	8	8	★
9	9	★	9	9	★	9	9	★
10	10	★	10	10	★	10	10	★
11	11	★	11	11	★	11	11	★
12	12	★	12	12	★	12	12	★
13	13	★	13	13	★	13	13	★
14	14	★	14	14	★	14	14	★
15	15	★	15	15	★	15	15	★
16	16	★	16	16	★	16	16	★
17	17	★	17	17	★	17	17	★
18	18	★	18	18	★	18	18	★
19	19	★	19	19	★	19	19	★
20	20	★	20	20	★	20	20	★
21	21	★	21	21	★	21	21	★
22	22	★	22	22	★	22	22	★
23	23	★	23	23	★	23	23	★
24	24	★	24	24	★	24	24	★
25	25	★	25	25	★	25	25	★
26	26	★	26	26	★	26	26	★
27	27	★	27	27	★	27	27	★
28	28	★	28	28	★	28	28	★
29	29	★	29	29	★	29	29	★
30	30	★	30	30	★	30	30	★
31	31	★	31	31	★	31	31	★
32	32	★	32	32	★	32	32	★
33	33	★	33	33	★	33	33	★
34	34	★	34	34	★	34	34	★
35	35	★	35	35	★	35	35	★
36	36	★	36	36	★	36	36	★
37	37	★	37	37	★	37	37	★
38	38	★	38	38	★	38	38	★
39	39	★	39	39	★	39	39	★
40	40	★	40	40	★	40	40	★
41	41	★	41	41	★	41	41	★
42	42	★	42	42	★	42	42	★
43	43	★	43	43	★	43	43	★
44	44	★	44	44	★	44	44	★
45	45	★	45	45	★	45	45	★
46	46	★	46	46	★	46	46	★
47	47	★	47	47	★	47	47	★
48	48	★	48	48	★	48	48	★
49	49	★	49	49	★	49	49	★
50	50	★	50	50	★	50	50	★

Billboard Top50

Easy Listening

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<div>These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.</div>								
1973 Week	Last Week	Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)					
1	3	6	I'M COMING HOME Johnny Mercer, Columbia 4-59508 (Mighty Three, BMI)					
2	1	9	MY HEART R. M. Stevenson, RCA 0500 (ABC/Dunhill/Speed/Rhythm, ASCAP)					
3	4	8	HALF-BREED Cher, MCA 40092 (Blue Starley, BMI)					
4	2	9	LOVES ME LIKE A ROSE Paul Simon, Columbia 4-59510 (Charing Cross, BMI)					
5	22	2	ALL I KNOW Catherinella, Columbia 4-59505 (Compos, ASCAP)					
6	6	8	IN THE MIGHTY HOUR Country Center, Atco 45-0534 (Columbia/East/Westph, BMI)					
7	8	9	ASHES TO ASHES The Fifth Dimensions, Rite 1766 (ABC/Dunhill/Solera, BMI)					
8	12	3	LET ME IN Oswald, RCA/Kob 14637 (Kob, BMI)					
9	17	4	KNOCKING ON HEAVEN'S OOD Bob Dylan, Columbia 4-59113 (Stern's Home, ASCAP)					
10	10	8	IN BLUE Deadbolt, CIT 15 (New Music, BMI)					
11	12	5	SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE Gene and Bob Gillette, RCA 45-0536 (RCA, BMI)					
12	15	11	DELTA DANCE Helen Steiner, Capitol 3845 (United Artists/Big Ac, RCA)					
13	9	7	FREEDOM FOR MY PEOPLE Hus Corporation, RCA 0500 (Warner/Tamara/Marshall, BMI)					
14	26	3	PAPER ROSES Wendy Grammer, MGM 14609 (Gems, ASCAP)					
15	16	6	THE LAST THING ON MY MIND Neil Diamond, MCA 40092 (GPA, ASCAP)					
16	15	10	LOVING ARMS Doris Gray, MCA 40100 (Arao, ASCAP)					
17	11	8	MUSKIEE LOVE Amanda, Warner Bros. 7725 (Winifred, BMI)					
18	42	35	JESSE Roberta Cook, Atlantic 45-2582 (Frank, ASCAP)					
19	23	14	JIMMY LOVES MARY-ANNE Looking Good, Epic 5-11001 (Soprano Rock/Fox/Chappell, ASCAP)					
20	26	6	SHEDDIE CHILD Soprano, Atlantic 2573 (Mighty Three, BMI)					
21	35	2	RAHULIAN MAN Soprano, Atlantic 2573 (Mighty Three, BMI)					
22	11	5	WAS A SUNDAY DAY Just, Bell 1739 (Charing Cross, BMI)					
23	24	15	GROUNDED IN LOVE Janet Jackson, Capricorn 0027 (Waver Brothers), BMI					
24	14	10	IT'S A SMALL, SMALL WORLD Carly Simon, Dunhill 4359 (ABC/Dunhill, BMI)					
25	40	3	MIDWINTER TRIP TO GEORGIA Gaye Knight & The Pops, Budden 383 (RCA, ASCAP)					
26	25	4	SINCE I DON'T HAVE YOU Lenny Welch, Mainstream 3545 (Dorsey, BMI)					
27	27	3	SUMMER (Has A) Friends America, Columbia, United Artists 251 (Dixie/Fox to Hand, BMI)					
28	28	14	WHY ME John McLaughlin, Monument 5571 (Columbia), (Renaiss, BMI)					
29	29	3	THAT'S WHY YOU REMEMBER Kenny Rogers, Big Top 16037 (Bell), (Dixie), BMI)					
30	30	4	FARRELL INDEPENDENCE Joan Denver, RCA 0501 (Cherry Lane, ASCAP)					
31	15	5	EVEN Lark, Wind & Fire, Columbia 4-55888 (Hammill, BMI)					
32	37	3	VALDO VIA Pross, A&M 1460 (DIT, BMI)					
33	33	7	WELCOME HOME Peterson & Lee, Philips 40729 (Philips), (Bells, ASCAP)					
34	34	13	LOVE IS ALL Expensive, Hemisphere, Parrot 45-00076 (London), (Plaid), BMI)					
35	45	2	SISTER JAMES Hers Lovell & The Six Avenue, A&M 1461 (Broadside, BMI/Lyric, ASCAP)					
36	—	1	MY HEART HAS PASSED THIS WAY Sally & Crofts, Warner Bros. 7740 (Dunsmore), BMI)					
37	21	9	YOU'RE THE BEST THING THAT EVER HAPPENED TO ME Pross, Columbia 4-5881 (RCA, ASCAP)					
38	46	7	WAIT UNTIL SEPTEMBER Donny Osmond, RCA 45-0531 (Cherry Lane, BMI)					
39	—	1	THE MOST BEAUTIFUL GIRL Clayne Ruff, Epic 5-11049 (Columbia), (Epic), (Nico), BMI)					
40	50	2	SHIMMIE-LE-GET Clay Holmes, Epic 5-10333 (Columbia), (Vee-Jay), (A&M), BMI)					
41	47	5	HIGHER GROUND Steve Miller Band, RCA 45-0535 (Motown), (Stern & Van Stock/Black Bull, ASCAP)					
42	36	5	I'M GONNA SET RIGHT DOWN Donny Osmond, RCA 45-0536 (Stern), (A&M)/Ryko, ASCAP)					
43	41	10	WHEELY I NEED YOUR LOVE The Paul Shivers, Alpha 051 (WE, ASCAP)/Lyric, (ASCAP)/A&M, BMI)					
44	—	1	FRIENDS Bette Midler, Atlantic 7620 (Shagmoo/Fox/Rama Sutra, BMI)					
45	—	1	I GOT A NAME Jim Croce, RCA 1-1390 (Fox/Fantasia, BMI)					
46	46	3	THE THING I'S REAL Tower of Power, Warner Bros. 7733 (Rapid, BMI)					
47	—	1	YOU'VE NEVER BEEN THIS FAR BEFORE Lenny Welch, RCA 40094 (Cherry Lane, BMI)					
48	—	1	DON'T WANT A FEELING Johnny Nash, Epic 5-11034 (Columbia), (Johnny Nash, ASCAP)					
49	—	1	POUR A LITTLE MORE WINE Wayne Newton, Chesson 0019 (CSC), (Tremaine), BMI)					
50	—	1	BASED ON ROCK Elvis Presley, RCA 0588 (Screen Gems/Columbia, BMI)					

RADIO-TV maRT

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Phonogram Issues Me Golden Classic Series

The series will have a large all-inclusive in-store display poster to introduce its new appearance, and the set will be developed as a continuation of Mercury classics; accent in advertising will be on performance, sound and quality, according to Ms. Mampe.

CONCERT and jazz violinists collaborate at the EMI studios in St. Johns Wood, where Yehudi Menuhin and Stéphane Grappelli record a program of 15 pop and jazz "classics" from the late Twenties and Thirties. Backed by the Alan Clare Trio, the two violins converse in such tunes as "Blue Room," "Cheek to Cheek," "Night and Day," "Pick Yourself Up" and "A Fine Romance."

[illegible]

HIGHLY RECORDED PERFORMANCE!

and Paul Paray conducting the Detroit Symphony, and the three suites of "Ancient Airs and Dances" of Respighi as performed by the Philharmonic Hungarica under Dorati.

One of Mercury's important and popular projects was the American music series, thus works by Hanson, Hovhannes, Giannini and Block are part of the initial release. Many records in this series are not currently available.

In conjunction with the inauguration of the series, Irwin H. Steinberg, president of Phonogram, said: "When Mercury introduced its classical stereo records in 1958 they were universally acclaimed as the finest in both sound and performance. Our new Mercury series will restore the greatest of these history-making disks to the catalog in superb up-to-date versions."

RCA Marking Caruso's Birth With 3 Albums

NEW YORK—RCA Records this month is releasing the first two of three albums which will commemorate the 100th anniversary of the birth of Italian tenor Enrico Caruso.

The first two albums, each containing one long-playing record, will be titled "The Greatest Hits of Enrico Caruso" volumes 1 and 2. Each contains some of the most memorable recordings of the tenor's output in his most popular operas, including *Aida*, "Il Trovatore," *La Gioconda*, "L'Africana," *Martha*, "La Juive," *I Pagliacci* and others. Some nonoperatic works, including Kahn's "Ave Maria" and George M. Cohan's "Over There," are contained on the albums.

The third album, a more ambitious four-record set aimed at the large audience of Caruso collectors, will be issued a month later. Among the contents of this album will be nine selections that have languished in the RCA vaults for half a century and were never before released commercially. The album will contain a total of 59 selections: arias, duets, songs and ensembles, which make their first appearance on long-playing records in this set.

Caruso's association with the Victor Talking Machine Co., since absorbed by RCA Corp., began three months after he arrived in the U.S. for his celebrated debut at the Metropolitan Opera, and lasted until he died in 1921.

Peter Munves, Director of Classical Music for RCA Records, said: "It is baffling that RCA has not been the greatest wealth of Caruso material in the world, should release these milestone albums." Munves further said: "Speed control was used in transferring to LP the recordings in these albums. The authoritative and reliable book by Aida Favia-Artasy was carefully followed in duplicating the correct musical pitch of the performance when it was originally recorded. This assures the most accurate reproduction of the quality of Caruso's voice. The re-mastering, done by Jack Pfeiffer, executive producer, Red Seal, RCA Records, not only restores these historic recordings but also restores the original full-bodied lungs but retains the overtones, shadings and nuances that were not heard on the 78 cm recordings."

NO.	DATE	Label	Artist	Genre	Notes
1	4	13	SCOTT JOPLIN: PIANO RAGS, VOL. 2 Joshua Rifkin, <i>Remastered</i> 71264 (Elektra)		
2	1	13	THE RED BACK ROOM Scott Joplin (Schulze) Angel S 36650 (Capitol)		
3	2	13	SCOTT JOPLIN: PIANO RAGS, VOL. 1 Remastered 71264 (Elektra)		
4	7	13	BACH: Brandenburg Concertos Remastered HC 7306.		
5	11	7	PUCCHINI: LA BOHEME Pavarotti/Ferras/Von Karajan, London OSA 12959		
6	6	13	THE SEA HAWK Rational Philharmonic Orch. of London (Gerhardt), RCA 1733/333		
7	5	13	MAX STEINER/GERMARDT/NATIONAL PHIL. <i>New Voyager</i> RCA 6135		
8	10	13	BACH: Complete Flute Sonatas Odyssey Y2 31575 (Columbia)		
9	3	13	IZET: CARMEN M. Homi J. McCracken L. Bernstein, DGG 7709 043 (Polygram)		
10	9	11	THE COPLAND ANTHOLGY Columbia MG 36071		
11	8	13	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS SWITCHED ON BACH Walter Carlos/Beytler Folkman, Columbia MS 7194		
12	14	13	SAN FRANCISCO SYMPHONY ORCH. (Lewins) BERNSTEIN: Symphonic Dances from West Side Story RUSSD: Three Pieces for Blues Band & Orch. SIEGEL SCHMALL BAND DGG 2530 309 (Polygram)		
13	25	13	BACH: BRANDENBURG CONCERTI: Collection Aareum VOC 623 (Victrola)		
14	12	13	MAHLER: SIX SYMPHONY Chicago Symphony Orch. (Solti), London OSA 1295		
15	16	13	SONGS BY STEPHEN FOSTER Remastered 71268 (Elektra)		
16	13	13	ANNA BOLERA Beverly Sills, ABC ATS 3001/54		
17	22	11	HENRY VIII AND HIS SIX WIVES T. V. Schwan, Angel SFO 36935		
18	23	13	BEETHOVEN: SYMPHONY #9 Chicago Symphony Orch. (Solti), London CSP 8		
19	27	5	PIANO MUSIC BY GEORGE GERSHWIN William Bolcom, piano, Remastered 71234 (Elektra)		
20	15	5	ALFRED NEWMAN CONDUCTS HIS GREATEST FILM MUSIC Angel S 36063 (Capitol)		
21	26	13	THE CHOPIN I LOVE Artur Schnabel, RCA Red Seal LSC 4000		
22	17	13	VERDI: GIOVANNI DRACO Catalina Deming, Angel SGL 3731		
23	18	13	YENZO: RIGOLETTO Lundberg, London Symphonic OSA 12105		
24	24	7	MILLOS ROSA CONDUCTS HIS GREAT FILM MUSIC Angel S 36063 (Capitol)		
25	20	13	DELUS FLORIDA SUITE Beecham-Seraphim 6612 (Capitol)		
26	13	13	SOUNDTRACK: 2001: A SPACE ODYSSEY MGM, STE ST 11		
27	24	13	SANCT SAUUS PIANO CONCERTI Seraphim SOUL (Capitol)		
28	29	13	BERNSTEIN: MASS Tuckermom M 23108		
29	21	11	LOCKER AND MERRILL IN CONCERT AT CARNegie HALL London SP 6621		
30	37	13	HOLST: THE PLANETS Boston Symphony (Steinberg), DGG 2530162 (Polygram)		
31	28	13	WAGNER: PARZIFAL G. Solti, London OSA 1510		
32	30	13	DUZETTES/LUTHERLAND-BONTYNE: Lucia de Lammermoor London OSA 12163		
33	-	1	BACH: The Well Tempered Clavier (Book 1) Sviatoslav Richter, Melody/Angel SAC 4119 (Capitol)		
34	-	1	MAHLER: Six Symphonies G. Solti/Chicago Symphony, London OSA 2228		
35	3	13	WELLSHMAN: The Four Companions # 1 & 2 (Paragon), Angel 36903 (Capitol)		
36	38	13	HOLST: The Planets Los Angeles Philharmonic (Meltus), London CS 6734		
37	-	1	MONMONT TARDONCLE'S GREATEST HITS Columbia MC 6621		
38	-	1	CLAUDE DE LUXE (Annolele) Angel S-36064 (Capitol)		
39	35	3	THE LAUREY MCELLOH ANTHEM Symphony 88 6621		
40	34	13	MANDEL: WATER MUSIC Leppard, Philips 6500 047 (Phonogram)		

Quality of Tape, Duplication, Focus Of AES Session

By EARL PACE

NEW YORK—Higher speed duplication, cost-saving efficiencies and monitoring of quality were themes here during the recent Audio Engineering Society's convention as tape duplicating continues as an important area of AES focus. Exhibits, an increasingly important part of AES focused as well on video, with such items as Electro Sound's new high speed video cassette loader, which loads cassettes at a tape speed of 120 inches per second (see Tape Duplication). The chemical shortage was also alluded to, in terms of its effect on tape. Clearly, tape technology and applications sparked more spirited discussion this fall than quadronics, an area that has heretofore enlivened AES gatherings.

(Continued on page 45)

JAPAN DIP

Player Imports Up

By MILDRED HALL

WASHINGTON — Commerce Department reports U.S. imports of home entertainment audio and video product in the first half of 1973 increased 16.2 percent over the first half of last year, reaching a total of \$874.2 million. Because of the dollar devaluation and other currency shifts, Japan's share in the value of the U.S. home entertainment import market has gone down somewhat, since first-half 1971, from 7.6 percent to 4.5 percent. If imports follow the first-half pattern, they would end the year at nearly \$2 billion, Commerce estimates.

Tape recorders and players led the home entertainment imports with

the largest dollar gain of all audio and video products in the first half of 1973. Japan remained the predominant foreign tape recorder/player source, supplying 83 percent of the units and 90 percent of the value. Some gains in quantity were registered by Taiwan, up from 107,000 units in first-half 1971 to 382,000 first half this year; Korea, up from 30,000 to 600,000; and the United Kingdom up from 8,000 to 122,000 units. Commerce points out that most of the imports from Taiwan and Korea were in cheaper product lines, and came from subsidiaries and affiliates of Japanese mainland-based companies. Imports from Britain were almost exclusively tape players other than auto or combination types.

(Continued on page 46)

EVR BID Adds TV Contender

By RADCLIFFE JOE

NEW YORK—The electronic video recording system (EVR) is being shown in this country at a public demonstration for the first time since EVR Systems Inc. was formed last May in a redoubled effort to push the unit on the U.S. market once more.

The Exhibition, a joint effort between EVR Systems, Inc., and the Hitachi Sales Corp. of America, was held at Video Expo IV, running Sept. 18-21 at the Commodore Hotel here.

(Continued on page 45)

Panasonic Dist. Views Consumer TV Market

By BOB KIRSCH

LOS ANGELES—With 17 models of video recorders available and "thousands" of units already in the field in various educational, industrial and business locations, Newcraf, Inc. distributor for Panasonic product in the 11 Western states are already looking ahead to the consumer market.

Newcraf currently has various models spread in a number of locations throughout the west, including a number of the Los Angeles city and county schools, University of the City of Los Angeles and University of Southern California, all of the

police departments in Marin County, California, the fire department in San Jose and in a number of Seeburg distributorships around the country.

"The majority of the units in the field now are obviously being used for education and training," said Pat Marrinan, vice president of the VTR/ACTV department. "But there is no question that video is going to be a major part of the retailer's and the average consumer's future."

"We are now embarking on a program," Marrinan said, "to give video

(Continued on page 46)

TV LP System for Ger. in Jan.; Disks \$4.20, Player Around \$478

By WALTER MALLIN

BERLIN—The TeD color video system as developed by AEG-Telefunken, is to be introduced to the German market in January and will go on sale in other countries later in 1974, according to an announcement here at the Berlin International Radio & TV Exhibition.

The videodisk has a playing time of 10 minutes but Teldec director Kurt Richter said that the 10 minute time limit could be overcome by stacking the disks together. The Les Humphries Show, for example, is being offered as a multi-disk pack. TeD videodisks will retail at between \$4.20 and \$10.40, according to the repertoire, Richter said. The double disk would sell at about 40 marks.

Software companies which have linked up with the TeD system, it was announced, include Polytek, Interrel, Telepool, NDF, Reiner-Film, Hungaro Film, Polska Film, Pathe, Procidis, Shagakukan, Asahi Shimbun and the Readers Digest.

According to Bernhard Huisman, who is a director of

the AEG Telefunken board, the TeD player will sell for about \$478. Another board member, Oskar Schmidt, announced the formation of two companies—the TeD-Bildplatten GmbH and the AEG-Telefunken-Tele-OFH, which is a partner company of AEG-Telefunken and Telefunken (Telefunken Decca) Schallplatten GmbH. TeD-OFH will handle the technology while Teldec will handle the manufacturing of the TeD videodisks and Telefunken will manufacture the players. Royalty matters will be handled by the newly-created TeD Bildplatten Aktiengesellschaft located at Zug in Switzerland.

Foil

The TeD videodisk has a diameter of 21 centimeters (8 1/8 inches) and is made from PVC foil 0.1mm thick. It carries twenty times as many grooves as the conventional LP and operates at a scanning speed of 1,500 rpm. It is produced like a conventional record but using a faster pressing process involving pre-pressed PVC foil.

(Continued on page 46)

Stereo and Gambles: 40 New Stores Set to Open

By IRENE CLEPPER



EDITOR'S NOTE: The Gambles-Skigmo, Inc. chain involving over 500 U.S. and Canadian outlets is emphasizing a new store concept (Billboard, Sept. 22) aimed at "home center" merchandise with stereo on important category, according to D. G. Drebbow, group manager. Skigmo is the U.S. chain already including playback products. Backerys More—19 company-owned; Tempo—50 company-owned; Gambles Department Stores—25 company-owned; Gambles—62 company-owned and 1,197 franchised; Rusco—164 franchised; and the firm's Alden catalog division. There are 164 company owned and 415 franchised Canadian outlets.

Gambles plans 40 more franchised home products stores in the next fiscal year in trading areas of up to 40,000 population, whereas Gambles has tended to locate in market areas of under 20,000, said Drebbow, adding that another 120 franchised stores will be remodelled along home product center lines.

MINNEAPOLIS—Gambles-Skigmo, Inc. has two operating imperatives for its sight and sound sections—all equipment must be plugged-in, dusted off, in flawless operation and secondarily everything must be demonstrated, said Drebbow. Buyers have multiple responsibilities, encompassing the smaller to the larger stores. TV is a separate department from stereo, but the imperatives are the same.

Planning Ahead

"Sales are up, but we're still that dead-end four to five turns. more effort must be expended now and the timetable has been



speeded up. We're always working eight or nine months ahead, but in the last six months, we've moved that planning deadline up by two months," said Drebbow. "For example, right after Labor Day we sent an electronics buyer to the Orient to work on plans for the 1975 radio line. We'll place commitments for that



GAMBLES' prototype store in St. Paul has home center theme with seven merchandise categories including playback entertainment (TV & Sound). Shown is a cassette microphone getting a try-out and a salesman helping a lady pick out tapes and records. Photo below shows emphasis on opening a charge account as a compact system is being sold.



line in November and be introducing the merchandise in June and July."

The electronics market is there—and growing, Drebbow stated flatly. "It is our job to make the dealer and his staff knowledgeable about the potential and how to realize it. We are in both the wholesale and retail business, which means that we must first sell the dealer, get him excited about electronics, so that he can sell his customers."

Customers are buying more and they're also buying better—the trend is definitely higher ticket. "Of three special models of components, the play-and-record at about \$300 retail, is out-selling the other two by far."

Price points are moving upward in all electronics categories, as the merchandise becomes more sophisticated and offers a greater variety of performance and appearance choices. In stereo console, the prices go from \$159 to \$400; in tape recorders, \$189.88 to \$49.95; stereo components, \$78.88 to \$349.88. Tempo stores broaden the lower range of price points because of the essential price-emphasis character of Tempo stores.

Credit Policies

Credit policies are increasingly important as customers reach for costlier merchandise. They began, at Gambles, with the payment plan offered to dealers. "We have a very liberal credit plan for dealers," Drebbow said. "They can place an order at the June market for delivery of goods in August or September and do not have to pay until December. This is, of course, an advantage for them, but it is also an advantage for

(Continued on page 45)

Magnavox Sinatra \$9 Mil Push

NEW YORK—The Magnavox Co. has allocated a \$9 million advertising budget to support its just released line of 1974 consumer electronics products.

A sizable percentage of the allocated funds will be used in network television advertising, the highlight of which will be the Magnavox Frank Sinatra Special scheduled to be aired on NBC on Nov. 11.

Alfred Di Scipio, president of the Magnavox Consumer Electronics Co., and the man who negotiated the Sinatra special said his company will back the Sinatra show with a strong merchandising program that will tie it tightly to Magnavox dealers all over the country.

Other Magnavox TV ads will utilize spots on professional sports programs including the PGA Golf Tournament, the World Series, NFL Football on ABC-TV, AFL Football on CBS, ABC's Monday night "Game of the Week" series, NCAA

Football games, and the Superbowl game. A prime time network schedule and commercials in the Tonight Show will round out the network TV plan. The company will, however, use spot TV ads in many key markets.

Also planned is a significant trade and consumer magazine advertising schedule. As Mark Bollman, Jr., the company's vice president, advertising and public relations put it: "We have changed and dramatically expanded the basic concept of national advertising's role in our overall consumer electronics marketing plan."

He added that the enlarged national advertising plan will be tightly coordinated with Magnavox dealer cooperative advertising and promotional activities.

Meanwhile, in a move designed to offer basic marketing and financial assistance to its home entertainment center dealers, the Magnavox Co., has also created what it calls a com-

prehensive shopping mall leasing program specifically designed for franchised dealer participation.

According to Di Scipio, the program was developed to provide the company's franchised dealers with the expertise needed to successfully lease and operate Magnavox home entertainment centers in regional shopping malls.

He added, "The program is based on Magnavox's intention to select and lease mall space, and, where requested, sub-lease the space back to qualified dealers."

The key points of the Magnavox leasing program include negotiating directly with developers on behalf of all qualifying dealers; Magnavox's selection of most desirable locations and space; aid in fitting stores; and the offer of professional advice on store layout and interior design.

Di Scipio said that a Magnavox sponsored study of shopping mall growth and sales indicated that regional malls offer an important potential marketplace for the company's home entertainment equipment.

The Magnavox executive pointed out that there were approximately 1400 regional shopping malls in the U.S. which account for over \$50 billion a year in retail sales.

He said that before this year is ended between 80 and 100 new regional malls will be opened with estimated annual retail sales of \$3.2 billion.

The Magnavox official promised that the project would also offer creative programs for display and storage facilities as well as advertising and promotion.

New Products



KENWOOD's KR 5340 AM/FM, 120 watt 4-channel receiver. Biting at \$419.95, features "Two-Four" strapping and direct coupling. CD-4 amplifier is optional.



MODEL TC-280 economy line stereo reel-to-reel tape deck with ferrite head from Sony lists at \$199.95.



TAPE RECORDER Maintenance Kit, No. 3040, comes complete with Fildeltone head lubricant, head cleaner, applicators, and cleaning tape.

AUDIO ACCESSORY CENTER



AUDIO Accessory Center, on revolving metal stand, holds blister-packed Switchcraft products on pegboard backing.



LEAR JET has released a moderately priced 2- and 4-channel discrete 8-track tape player, with AM/FM/FM quadruplex radio, for under-dash installation. Model A-295 is priced at \$179.95.

GRUNDIG stereo cassette recorder/playback deck, Model CD-402 features built-in pre-amplifier and slide controls. Deck carries \$169.95 price tag.



FOR less than \$200, Magnavox offers its Model E1016 walnut encased stereo system, including AM/FM stereo radio, 8-track tape player, phonograph, stereo headphones, and mobile car.

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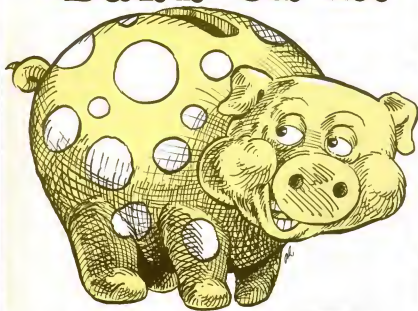
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Tape Duplicator

Amidation, Inc., 2831 N. Clark St., Chicago, is looking for distributors for its new model 712 tape duplicator which president Norman Detetate claims has so many radical improvements over conventional duplicators he hasn't figured out how to advertise it.

Some important innovations include air cylinder operation of pinch rollers; interchangeable headblocks; straight line threading; instant off/on tape hub system; instant tape and track change without realignment; industrial strength fabrication and overmolded materials. The completely automated machine allows continuous, unattended operation, and requires a low skill level from the operator. The machine, available for sale or lease, can be adjusted for any standard tape speed and master/slave ratio, or for any standard tape width from 1/4-inch to 2-inches, and all standard track formats. All nonexpendable parts are fully warranted, parts and labor, for two years.

Also new is the 734 cassette winder/loader featuring a built-in garbage disposal system that draws the blank tape between copies into a vacuum tube for elimination. The design is simplified so that an oper-

ator's hand motions are in an 8-inch diameter area.

Detetate will have available soon a labeling machine that die cuts labels for cassette directly from the paper, creating a 90 percent savings over other methods, and allowing same-day turn around. The machine is air operated and meets OSHA safety requirements, he said.

AES SESSION

Continued from page 43

One area of very mild confrontation was when David Sauer, Sound Recording Services, Northport, N.Y., took exception to what he considered to be a recommendation that video cassettes lend themselves to relatively lower cost tape, a point covered by Michael Martin, Memores. Sauer said the belief that video tapes do not require as high a quality is a fallacy.

"Many narrators are not good speakers. Many studies are not good and many mixes have peaks and bridgework problems," he said, in pointing to the thinking that low-end cassettes are suitable for voice recordings. Martin noted that he did not mean to play down the need for quality. Martin's theme covered the conflicts between strong pressures to

reduce prices and to achieve superior quality.

In a review of the intensive quality program tape manufacturers follow by John Jackson, BASF, touched on the need to test the solvents, resins, binders and conductive materials. Jackson described the current scarcity of chemicals as a "major happening."

He called for continued stress on quality and testing. "Many tape duplicators do not have testing equipment capable of performing most of the (several tests he recommended)," Jackson noted that he did not want to get into the vital area of interplay between the duplicator's buyers and the tape manufacturer's sales force, "Where in some instances price may be in varying degrees relate to sales volume with tape quality in a not less transaction."

One breakthrough in tape has been the excellence of leaderless C-66 cassettes, according to Rex Loom, RCA. He pointed out that heretofore 95 percent of life test failures were related to hub-leader-tape interface, whereas a task force evaluating consumer returns of defective leaderless cassettes found a rate for the first 10,000,000 to be less than one-half of one percent.

TV LP System for Ger. in Jan.

Continued from page 43

Said Richter: "The TeD videodisk has an easy handling factor which is essential for a mass consumption sound-and-video carrier. The player automatically removes the videodisk from the sleeve and then replaces it after play."

On the question of home recordings Richter said that these were not possible with the videodisk. Videodisks corresponded to conventional gramophone records in this respect and could only offer pre-recorded repertoire. For home recordings the public had access to the more expen-

sive videotape. The videodisk, on the other hand, could be produced cheaply and rapidly.

Records were available from November will include pop music performances, classical music, animated cartoons and sport and hobbies programs. The disks will be sold in record shops (pop and classical material), bookshops (educational material) and photographic shops (recreational films etc.).

The TeD player, which Richter said can be adapted to be compatible with the PAL, SECAM and NTSC systems, will be launched in record shops in the spring of 1974 and later in the U.K.

The manager of the Videodisk division of Decca Ltd., of London, Ken Thorne, announced that the manufacturing plant for TeD videodisks was ready to go into operation. It would be used only for the production of masters and the duplication would be carried out by another plant now nearing completion. According to Thorne it will take two months for a taped or recorded program to be converted into a videodisk master ready for pressing. At present programs can only be taken from 35mm film.

Philips

Also on display at the Berlin show was the Philips VLP (Video Long Play) system which offers up to 45 minutes of playing time and is expected to go on the market in 1975.

Retail price of the Philips disk would be in the region of \$10 and upward and the player would cost the same as a color TV receiver. The player is adaptable to the PAL, SECAM and NTSC systems and Philips estimates that by 1980 there will be one million hardware units in operation.

Mr. L. Veder, president of the West German record industry association, told a press conference that the big breakthrough for videodisks could not be expected before 1975 or 1976. The major problem he said to overcome as far as this medium was concerned were those of a juridical nature. He thought the question of royalty payments and licensing of material would produce many headaches.

Consumer TV Tape Unit Market

Continued from page 43

to the retailer so he can create his own in-store broadcasting. The model involved is the NV5125, which is a VHS recorder that can drive all the TV sets in a store. That is a detail that can be whatever he wants on the screen and get the best reception for selling television."

Marrinan feels there is a certain emergence of the cassette format in video just as there was in audio. And as there is now a generation that has grown up with audio tape, Marrinan believes there will be a generation that will come of age in the near future that will have grown up with video.

Video No Stranger

"Videotape may be a stranger to Mom and Pop," Marrinan said, "but the kid in school today knows what it is. He's at least seen it if not operated a video unit. It's important to remember that these kids will be the consumers of tomorrow. You also have to realize that the median family income is growing rapidly, the amount of wealth controlled by the younger people is bigger. So I would have to say that placing video in industry and education is a good way to introduce the average consumer to the market, but it would be facetious for me to say this is the best method. The best way is obviously to get a product into the marketplace the average consumer can afford, but this may be a little way off for all manufacturers."

"At the moment," Marrinan continued, "the manufacturers are realizing that there is a need for simpler units and lower prices. Units are becoming less complex, but the technology is also getting better. I also think the television manufacturers are starting to realize that they will eventually need a second product."

Where does Marrinan think video will take off at the consumer level and where does he think this will happen? For the mass market, he depends on several things," Marrinan said. "There is exposure, price and other factors to consider. At this point it's really impossible to predict, but the way things are moving with the movement toward standardization and the manufacturers appearing to understand the whole market better than they did two or three years ago, I would guess we'll see an emergence into the mass market within the next few years. Just consider the development of video with the growth of color TV, and you'll see why things look optimistic."

"When video does take off at the retail level," Marrinan added, "I don't think there will be anything exotic about the products. I think they'll be sold by mass merchants. Video should not become a highly selective market. The highly sophisticated units will probably continue to be sold to industry and education, but the simpler record/playback units will go to the consumer."

Marrinan also offered a bit of background information on New-

craft. Panasonic is the U.S. brand name for Matsushita Electrical Corp. of Japan. Teletext is the public holding company for Matsushita and Newcraft has no other business other than the sale of Panasonic product in the 11 western states. Newcraft has warehousing facilities in Los Angeles, Anchorage, Seattle, San Francisco and Denver. There are sales offices in those cities as well as in Phoenix, Portland, Salt Lake City and San Diego. The entire organization is computerized, and video is used for in-house training. "We can hold a sales meeting here in our offices, or we can have a conference at a site via video within 12 hours," Marrinan said. "Communication is difficult these days and video is a reasonably personable way to communicate."

Marrinan's division has 14 people in the field and the tape for the 1973-74 season was the first of a series of manufacturers. Newcraft is distributed all Panasonic product with the exception of the auto sound line and several items in the stationary line.

Player Imports Up

Continued from page 43

A breakdown of the overall tape player imports for the first half of 1973 showed cassette (AC or AC/DC) in the lead, with 1,864,000 units valued at \$37,377,000 in first-half 1973. Next in line were reel-to-reel tape recorder combinations with 723,000 units valued at \$34,405,000. Play-back-only automobile tape player imports totaled \$28,000,000 in first-half 1973, valued at \$29,629,000. Grand total of tape recorders/players in first-half 1973 was 10,204,000 units, valued at \$29,789,000.

Imports of phonographs, record players and turntables numbered 4.1 million, valued at \$49,158,000. Of the total, 3.9 million units were record players. Records were utilized as components in the U.S. assembly of phonographs and combinations, or as parts of consumer electronic systems. Records continued to dominate, supplying 88 percent of the number of units imported. Complete package phonographs with record changers, amplifiers and speakers were supplied largely by Japan and Britain. The two countries supplied 61 percent of the 178,800 units imported in first-half 1973. Imports from Korea and Taiwan, negligible back in the first half of 1971, totaled about 26,000 units in first half respectively in first-half 1973.

Imports of radio/phonograph combinations increased to 914,000 units in first-half 1973, up 7.8 percent from the same period in 1972. Value was up 23.2 percent, to \$40,549,000. Imports from Japan continued to increase, but their percentage of the total fell from 86 percent in January-June 1971 to 72.4 in first-half 1973. In value, Japan's share decreased from 92.7 percent to 84.8 percent of the total. Taiwan's second leading supplier, increased shipments from 5,000 units in first-half 1971 to over 155,000 units, or 17 percent of the total. Imports of radio combinations imported in first-half 1973.

Auto radios had the largest percentage gain of the audio and video products imported in first-half 1973, up 55 percent in quantity, 73 percent in value compared with first-half 1972. When the percentage of auto radios had declined in quantity and value Japan and Canada remained the two major suppliers, with 45.8 percent of the total. Over 1.2 million units imported at total value of \$43,096,000.

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CRIA Vote on Key Trade Project

Continued from page 1

"We have made no specific recommendations for the continuing efforts of Maple Music Inc. But several of our objectives fall into the same area. The premise on which Maple Music Inc. was formed is what we've tried to continue with."

Billboard SPECIAL SURVEY
For Week Ending 9/29/73

COURTESY OF MAPLE LEAF STUDIOS

Billboard Top Canadian Singles

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE, ARTIST LABEL & Number Distributing Label
1	1	4	MAKE MY LIFE A LITTLE BIT BRIGHTER Celine Dion / Columbia
2	3	3	COULD YOU EVER LOVE ME Don & Don / RCA
3	5	4	SIMPLE LIFE The Four Seasons / RCA
4	6	4	IT WOULDN'T HAVE MADE ANY DIFFERENCE The Four Seasons / RCA
5	10	3	WEST COAST WOMAN Pamela Anderson / RCA
6	2	4	BONZO ROCK Bonzo Dog Doo-Dah Band / Polygram
7	9	4	WALKING ON BIKES The Four Seasons / RCA
8	4	4	GOOD BYE, MAMA Don & Don / RCA
9	14	3	SPENDING MY TIME Don & Don / RCA
10	1	1	SEND A LITTLE LOVE MY WAY The Four Seasons / RCA
11	11	4	MINISTREL GYST The Four Seasons / RCA
12	7	4	SITTING ON A POOR MAN'S THORNE The Four Seasons / RCA
13	3	4	ISN'T THAT SO The Four Seasons / RCA
14	8	4	CRY YOUR EYES OUT The Four Seasons / RCA
15	12	4	THE SINGER The Four Seasons / RCA

LISTEN TO THE FRESH SOUNDS

OF CANADA'S WEST COAST VAN-LOS MUSIC records & tapes

173 PEMBERTON NORTH VANCOUVER, CANADA

This time they will be merchandised from a CRIA point of view rather than Maple Music Inc. That's the only difference."

Robertson said that Carleton-Cowan had been involved in two key areas since teaming up with the CRIA last April. "Finally, there has been day-to-day operation. The number one threat here is tape piracy, which has taken up a lot of time. We've also had the diversification of membership situation. Now we have a clause under which independents can join, and we've also come up with another clause for services to the industry."

"The second area is communication, under which the Core Project has been launched," Robertson revealed that a group of broadcasters have been invited to attend a special CRIA dinner at Mont Gabriel. The CRIA is hoping to straighten out much of the bitterness which has divided the radio and record camps in recent months.

Robertson, who is an account executive of Carleton-Cowan in addition to his CRIA post, has had extensive music industry experience. Before emigrating to Canada, he was a manager for Quebec Records in Montreal and head of promotion and PR for the largest classical music booking agency in Britain. Carleton-Cowan, which is owned by McLaren Advertising, was closely involved in last year's "Molson Breweries" national song contest "Hear Canada Singing."

CKVL-FM Rise Cited

MONTREAL—Latest audience ratings from the Bureau of Broadcast Measurement for the July period contain only one surprise—the rapid ascent of CKVL-FM, which recently adopted a solid gold format.

According to the latest gold format figures, CKVL-FM has a cumulative audience of 268,300, up some 60,000 people from the March BBM figures. CHOM, Montreal's progressive music station, took a tumble from 275,600 in March to 235,700 in July, putting it behind CKVL-FM. English language leaders in AM, CKGM, lost some 11,000 listeners (total is now 488,100) but continued to hold its lead over MOR, giant CFOX, the country station, fell back to 16 in the market with a loss of more than 16,000 listeners for a total of 100,200.

Easing of Rule

Continued from page 3

Association (CRIA) and Maple Music Inc.

Goswich, a long-time supporter of the Cancon regulations, has apparently been won over to the broadcasters' cause, which is an alleged hardship in meeting the 30 percent Canadian quota.

Although the regulations are not particularly tight (records by artists like Neil Young, Andy Kim, Leonard Cohen, Chairman of the Board and the Band can qualify) some major stations have resorted to programming as much as 50 percent of their Canadian quota to "oldies." They claim there is a lack of good quality new product.

Introduced in Jan. '71, the Cancon regulations were widely hailed as being responsible for the birth of music industry in this country.

Canadian Executive Turntable

MONTREAL—Andre Perry, head of Good Noise Records, has announced the appointment of John Lissauer to the position of vice-director. A native of New York, Lissauer has taught music as well as composing, arranging and playing on numerous records and commercials.

Lissauer will work directly with Perry on new and current musical projects. This includes the first album by Man Made, to be followed by LPs by Jackson and Hawke, and Brian Blain.

Bob Rowe, national sales manager, and John Apstis, director of operations, Capitol Records (Canada) Ltd., has announced the appointment of Harry Cunningham as western regional manager.

Cunningham has several years of sales and distribution management experience with Canadian Pittsburgh Ltd.

'Operas' Out on Capitol

TORONTO—Capitol Records has announced the rush-release of a new Waldo de los Rios classical pop album "Operas."

It is 18 months since the last Rios classical LP "Mozart Mania" was released on Daffodil. It, like its predecessor "Sinfonias" was a gold album in Canada. "Operas," which was produced at Hollywood Studios by Rafael Trabucchi, features excerpts from "Aida," "La Traviata," "The Barber of Seville," "Madame Butterfly," "L'Elisir D'Amore" and "Nabucco."

Capitol is mounting a heavy consumer-oriented campaign to promote the release.

Breneman To CHUM

TORONTO—CHUM Ltd. has hired U.S. programming consultant Tom Breneman of Los Angeles to consult all of the network's stations with the exception of CHUM-AM.

Along with Canada's George Davies, CHUM now has the services of both a local and imported program consultants.

Davies consults such stations as CFPL, London and KBBB Barrie. CHUM's previous American consultant, Ted Randall, has received increasing interest from Canadian stations and is reported to be considering relocating his head office in Toronto. Randall consults CKSL London on their new contemporary music format.

RCA Acts Get Canadian Gold

TORONTO—A number of RCA artists received Canadian gold awards during recent appearances here.

The largest number of awards went to Charley Pride, who was presented with a total of eight. Three Dog Night picked up five awards and the Guess Who received another two gold disks. All three artists played successful concerts here this month.

From the Music Capitals of the World

TORONTO

Amper Music of Canada has its biggest ever Cancon single with Wednesday's revival of the Frank Wilson hit "Last Kiss" which has broken wide open in Toronto and Hamilton. ... U.S. distributor is now being negotiated by national promotion chief John Driscoll and Amper national sales manager Joe Pappalardo.

Toronto drummer Whitley Glann has joined Lou Reed's new band and is now on a European tour. Glann is best known for his playing with the "Manic Street Preachers." "Canata Canada" concept album. ... Reed's new album "Berlin" was produced by another Torontoan, Bob Ezrin of Nimbus 9 Productions.

The Ontario Library Review has announced the institution of a section on Capitol Music, beginning with December issue. ... Terry McGee, formerly with the Ryerson radio station CKRM, has joined Columbia as an Ontario promotion representative, working with Michael Watson and reporting to Eddie Colero. ... RCA has signed Nova Scotia country singer Doug Dew, who has a fast-rising country hit here with "Ballad of Don Messer."

... Quality hosted a reception at Sam the Chinese Food Man after recent SKO gig at Music Hall by the Pointer Sisters. ... MCA in conjunction with the Target Tape retail stores undertook a week-long aerial promotion campaign for special deal on the "Jesus Christ Superstar" soundtrack set. ... Tammy Wynette appear without George Jones in Winnipeg (20-20). ... Joe Raposo, who has been a resident, ... Martin Onoré has signed Kanata Records' Ray Materick to a contract.

Mattawa Inks Pub Contract

TORONTO—Dennis Murphy of Mattawa Music has signed a sub-publishing agreement for France and the Benetux countries with Claude Pascal of Editions Musicales in Paris.

The deal centers on material written by Christopher Kearney. Capitol recording artist who drew international acclaim in his appearance at the Maple Music Junkie in Toronto June '72. Kearney will be embarking on his first U.S. concert tour in October and a European visit is planned for early 1974.

"Sarah's Stopover," a re-mixed version of the cut from his current "Permican Slush" album, is being released as a single. Kearney is also working on a third LP for the fall. Mattawa Music is already represented in the U.K. by Chrysalis Music and negotiations are continuing for other territories.

management contract. ... Forthcoming Encore Productions' concert include Joe Walsh, Dr. John and Bruce Cockburn. ... Reports of a group of producers of Beatles' albums turning up in Canadian retail outlets. ... Bob Mortimer is now director of ad for Quality, with Joe Owens becoming national promoter. (Continued on page 49)

'Superstar' Gets Gold

TORONTO—MCA has announced that the original soundtrack album of "Jesus Christ Superstar" has achieved Canadian gold status after only six weeks.

More than 50,000 LPs have so far been moved in Canada. The original record set by MCA Decca has been surpassed the 300,000 set mark in Canada.

The entire MCA organization is enjoying the success of "Superstar" with the music being handled by Universal Films and music publishing by Leeds Music, both part of MCA Inc.

Epic, Axe in License Pact

TORONTO—Epic Records in the U.S. and Axe Records of Canada have entered a three-year licensing agreement for the London, Ont. four-man rock act Thundermug.

Epic will release an album "Thundermug Strikes," which will include selections from both Axe Thundermug LPs. The deal is featured with the band's singles "Africa" and "You Really Got Me" and "Orbit."

Thundermug consists of lead guitarist Bill Hurst, bass player Jim Corbett, drummer Ed Prankus and vocalist Joe DeAngelis. Thundermug will be issued in Canada on Axe.

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39 Releases to Mark CBS's Embassy Label

LONDON—A massive 39-release will launch Embassy Records, the CBS \$2.50 label which consists of deleted, unused and foreign material. Embassy general manager, Rex Oldfield, told the CBS sales conference that the label would be launched on the slogan "All the Best From Embassy" and that the product would appeal to all the family. The records will be available in bulk orders of 360, 200 or 50 with appropriate racks or browser box.

Following presentation by Oldfield at the conference, it was decided to plan an Embassy road show for October. Oldfield will tour the

major cities in England to explain the lines in depth to dealers.

In addition to the initial releases, Embassy will be releasing Christmas material in November. All product will be supported by strong point of sales material and advertising.

Oldfield stated that "the name of the label is already well established which makes the launch that much easier. Next year it is planned to make our own special recordings for the label." He believes that the name is still familiar to people who pursue recordings on the Woodworth Embassy label which was owned by Oriole, a company since taken over by CBS.

The label's initial release will include product by artists such as Barbara Streisand, Tony Bennett, Manitas de Plata, Aretha Franklin, the Glen Miller Orchestra, Tommy Dorsey and the Family Stone. Fleetwood Mac, and Blood, Sweat & Tears.

Backman in Own Firm

HELSINKI—Reino Backman, managing director of EMI Suomen until his departure earlier this year, has announced the formation of his own company, REEB Productions Ltd.

According to Backman, the new company will deal mainly with record and cassette production, and has links in West Germany and the United Kingdom. He is withholding detailed information about the company and its exact plans until later.

The state-controlled Register of Commerce, which lists all new companies, reveals that the main shareholder in REEB Productions is Matti Routio, while Backman and his wife Pirko-Liisa hold the remainder. Backman is listed as managing director and head of administration.

Give to Christmas Seals. It's a matter of life and breath.



Fight Lung Disease

Fight emphysema, tuberculosis, air pollution

(Copies contributed by the publisher as a public service)

• Continued from page 48

be in "Dublin on Oct. 13... Chips, whose "Open Your Eyes" is out in the U.K. on RCA will record their first album during the last two weeks of September in Rockfield, Wales. John Anthony will be the producer.

KEN STEWART

TOKYO

Dr. Werner Vogelgang, president of Polygram International, will be in Japan on a scheduled tour of appearances by Herbert von Karajan and the Berlin Philharmonic Orchestra from Oct. 25 through Oct. 4. Dieter Blienbach, senior vice president of the West German record manufacturing concern, told Billboard last year, was one of the 100 who attended a cocktail party hosted at the famed Imperial Hotel on Sept. 11 by Piet R. Scheffels, president, and Reinhard H. Krauss, vice president of Phonogram International, at the end of their tightly scheduled nine-day visit. The hosts were assisted by Reiner R. Garretten, the Dutch record manufacturer's liaison officer in Japan. Also present at the party was Kuuo von Elzen, director, Polydor K.K. and concurrently Japan representative, Polydor International. Among other guests were Misa Watanabe, president of Watanabe Music Publishing Corp. and Apollon Music Industrial Corp. Mitsuo Kato, president of the All Japan Federation of Record Dealer Associations (Zenren) and Teito Mussen K.K., and Kei Takahashi, executive director, Nichion. He told Billboard that a successful tour of Akimoto, late president of the music publishing house, would not be appointed until after the traditional period of mourning. Nichion is a subsidiary of the Tokyo Broadcasting System (TBS). CBS/Sony celebrated its 5th anniversary celebrations with two live shows of its Japanese recording artists on Sept. 14 at the 11,000-seat Nippon Budokan in cooperation with Fuji Telecasting. "The Music People Jamboree CBS/Sony All Star Parade" is scheduled for showing Sept. 22 over Fuji TV's nationwide network. • Trial

Lopez was due star in the Autumn "Golden Show" of the Palace Hotel on Sept. 23 following two nightly appearances at the Copa Cabana on the Akasaka Strip Sept. 13-14. The Reprose recording artist was followed by the "Copa Sept. 19 by Mainstream Records' Sarah Vaughan. • Andre Watts, according to the Takayanagi Music Office, has had to cancel his second Japan tour because of acute hepatitis. The CBS recording artist had been scheduled to give a series of piano recitals and concert performances in this country from Sept. 24 to Oct. 2. "Keyboard Immortals Play Again... In Stereo" is being offered to audiophiles and classical music lovers in Japan by Marantz Far East via direct mail order. Produced from the 3,500 White piano rolls in the library of Joseph S. Tushinsky, president of Superscope, the retail price of the 12 albums in Japan is \$150.00 or about \$60 a set. Marantz Far East, a subsidiary of Superscope, is expanding its military sales program in Japan, too. • Marubeni (Mida) is expected to demonstrate a new ST-50, ST-53 and ST-500 speaker systems at the 22nd All Japan Audio Show, Oct. 24-28. The major Japanese audio show is planned for the annual show for the first time. • The Victor Co. of Japan expects to fulfill orders for its CD-4 cutting machine from at least two European

record manufacturers as a result of the recent Berlin Radio/TV Show. Meanwhile, CD-4 quadruple discs, count for 0.4 percent to 1.8 percent of total sales at six major record stores in the Tokyo-Yokohama area, according to a survey made by Billboard. The U.S. industry has made and sales of these discrete four-channel discs have been increasing since May in Japan. • Sansui Electric has announced the release of a new matrix and compatible RM record albums released in the United States and Japan as of August 1973. And, according to Sansui, six more QS albums are due to be released in the U.S. by Vox Productions.

Four performances are scheduled for Lou Rawls on his first Japan performance tour, Nov. 5-9, according to Udo Artists, including two at the 11,000-seat Nippon Budokan in this city capital. Prior to the U.S. tour, Rawls will perform four of his one-act, two-act and a single will be released here by Nippon Phonogram. • The new album by Uriah Heep "Sweet Freedom" is scheduled for release here on Oct. 10 by Nippon Columbia. • The National Association of Commercial Broadcasters in Japan (Minprein) announced on Oct. 13 that it has raised 132 million yen (about \$50,000) toward the welfare of children in a Vietnam on Sept. 14 through the Japan Red Cross Society. The funds were donated by listeners to Minprein's 53 radio stations, since last May. • HIDEO EGUCHI

HAMBURG

The hand Improved Sound Unlimited has been signed to CBS. • Diana Ross will come to Frankfurt to help launch the film "Lady Sings the Blues" Sept. 13. • The Dutch Records has a contract with the U.S. firm, Sun Records. • Duo, Inga and Wolf have received a gold disc for their single "Gute nacht für dich." • Arletta Larsson, a Pop Gold series with albums from the past 10 years. They are double albums by groups like Spencer Davis, The Mamas and the Papas, etc. • Metronome is mounting a publicity campaign for the U.S. label, CTI. • Frank Charles, Duke E. Long, and C. Basie, Fennell and the Edgar Broughton Band have begun their tours through Germany. • Horst Langewand is the new press chief of Phonogram. • Eleni, a Greek and 14 daughter, Elena, are to make a new recording of Mozart's Concerto for two pianos. • Deutsche Grammophon recorded the world premiere of Carl Orff's "Die Tempora und die Mores," conducted by Herbert von Karajan. • WOLFGANG SPAHR

BERLIN

German Song Contest was held on Sept. 19 in Berlin. The artists were Lena Valaitis, Ulli Martin, Anne-Karin, Teddy Parker, Peggy March, Cindy and Bert, Irene Scherz, Severine, Conita Cordalis, Maudy, Graham Bonney and Marzen Maerz. • WOLFGANG SPAHR

AMSTERDAM

The Dutch Senate is to organize an official hearing before any decision is taken about the future of the off-shore radio stations, Veronica and Nieuw. This means a final decision on the fate of the stations has been postponed for a couple of months. Meanwhile, Veronica is attempting to acquire the status of an off-shore radio broadcasting station. Veronica Broadcasting Foundation already has over 200,000 registered members. • Among the concerts promoted by Mojo Productions this

month were Chicago's appearance at the Amsterdam Concert Hall. The Strauss, Len Reed and the White Album (Polydor Holland) plus an appearance by Don McLean. See Sept. 30. • Paul Ackel promoted two concerts from Frank Zappa & The Mothers. See Sept. 29. • BASF Holland handed great success with Freddy Beck's latest album "Rote Rosen Far Dich." This German singer has quickly become, through a couple of highly successful singles, popular here, particularly in the Eastern and Southern parts of the Netherlands. • The Dutch jazz combo, Diamond, first formed by Cees Slinger, Cees Smal, Harry Verbeke, Jacques Schols and Johnny Engels 15 years ago, is to make a comeback with the new BASF album, "Back Together." The combo decided to re-form during preparations for the recent International Jazz Festival at Laren. • The Dutch duo, Long Tall Errol, by The Allman Brothers, "Brothers And Sisters," and Van Morrison's sixth Warner Brothers LP, "Hardly Cany Be So Hard," is being sent out scout, Len Del Ferro, has made a new scout for his company titled "Whispering Memories" on which he is accompanied by guitarist Eddie Johnson. • Long Tall Errol & The Shakers, a well-known Dutch country group, visited the U.K. last month. • Borema/EMI has released a new comedy LP featuring Stan Freberg, Jerry Lewis and Spike Jones. • Helen Reddy, the singer who became very popular here after her Grand Gala du Desquaire appearance, is to make a comeback with her released her fourth album, "Long Hard Climb." • The Diana Ross concert at the Amsterdam Concert Hall on Sept. 8, was a great success coincided with the screening at many Dutch cinemas of "Lady Sings the Blues." • Frank Charles is to play a concert in Rotterdam on Oct. 12 which will be broadcast live on radio in Amsterdam on Oct. 3. • Conamus, the Dutch light music committee and a subsidiary of BUMA, the Dutch copyright society, held its annual Song Fair on Sept. 24 at the Hivernum Goudland hotel. During the Fair, composers and lyricists as well as singers met at the hotel and listened to new songs. • The Rolling Stones and Billy Preston will be playing concerts at the Ahoy Concerthall, Rotterdam, on Oct. 13 and 14. • Bill Withers will be appearing at the Ahoy on Oct. 5. • Aretha has released for the Radio And Television Fair in Amsterdam a special hi-fi stereo test record on its Erato label. • The Dutch Fair, which is the first pressing of 10,000 copies of the record was sold. • Ger Van De Meyel held Durco at the beginning of this month to join Negrin as sales manager. • BAS HAGEMAN

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Latin Scene

LOS ANGELES

The Million Dollar Theater opens its fall season here Saturday (29). The evening's fare includes **Sonja Lopez**, **Davi Reynoso**, **Hermanos Hoerta**, and **Charro Rivera**. ... **Malo** (Warner Bros.) is currently recording in San Francisco. ... While **Cd Tjader** has just finished playing the Pasta House here, the group **Aqueduct** are now appearing Fridays and Saturdays. Upcoming acts at the club include **Mongo Santamaria** (Sept. 19), **Roberto Clemente** (Oct. 1), **Willie Bobo** (Dec. 1). Presently, **Bobby** is completing his part in the forthcoming film "Black Samson."

The salsa sound has been growing in popularity here, according to executives of **Zody's** Hollywood record store here. They are handling a good deal of salsa product distributed locally by **America-Mex.** ... **Atenea's** new album on Columbia Records will be entitled "Pyramid to the Moon." ... **Jose Feliciano**, **El Chicano** and **Brahma** recently appeared at Ascor Park in Gardena, California in celebration of Mexican Independence Day Sept. 16. ... Product on the local market which has been reflecting sales potential include **Playboy** Records latest single release by the group **Yagui**, 20th Century Records album release by **Tierra**, and **Fania Records** latest single release by **Mongo Santamaria**. ... MCA Records artist **El Chicano** recently returned here following a six-day engagement in Vancouver, B.C. and various West Coast states. Keep in touch! Send your West Coast Latin news and copy to Billboard, 9000 Sunset Blvd., Los Angeles 90069. **RAY TERRACE**

NEW YORK

Radio station **WBNX-AM** here has been airing the 90-minute "Our Latin Thing" show Monday through Friday with a 7:30 p.m. to 9:00 p.m. time slot. **Deek Jockey Polito Vega**, who helms the program, plays the top selections of salsa product on the market. ... Reports have it that **Borinquen Records** is contemplating a label all-star concert for the **Roberto Clemente Coliseum** in San Juan for December. ... Meanwhile, **Borinquen** artist **La Selecta** have been signed for **Richard Nader's** Third Latin Festival in Madison Square Garden here Nov. 9. (See next week for more details on the festival.)

Fania Records has released **Los Angeles Negro's** debut album on its International label. The group recently signed with **Fania** following their departure from **U.A.-Latino Records**. Also at **Fania**, promotion

man **Eliot Sachs** stated that the **Fania All-Stars** will next perform at the either the **Philharmonic Hall** here or at the **Roberto Clemente Coliseum** in San Juan. ... **Cayton Corp.** is in the midst of negotiations for distribution of its product in Japan, according to an informed source.

At **Mercena Records**, **ack director Ralph Lewis** reports that new LP releases from the label include product by **Roberto Torres** and **Orchestra Ponty**. Lewis also said that a new LP by **Ray Rolig** is scheduled for release in two weeks and that **Tata Vazquez** debut album on the label is slated for a fall release. ... **Willie Colon** will return to the studio shortly to begin work on a Christmas LP. ... The **Latin Dimension** have been receiving airplay on West Coast jazz radio stations, as a result of their recent release. ... Strong vibrations have been coming from both the southwest's Tex-Mex market and the East Coast salsa scene. Indications point to a growing filtration of product from each market into the other. Examples of the market tendencies would be **Richard Nader's** plans to introduce the Tex-Mex market to his Latin festival concept and the increasing acceptance of Tex-Mex artist here.

Keep in touch! Send your Latin news to Billboard, 1515 Broadway, N.Y. 10036 or direct to the respective correspondent in your market. **JIM MELANSON**

MIAMI

Kubany Records has entered the quadrasonic record market with the release of LP's by **Johnny Ventura** and **Tomas de Santa Julia**. **Ventura** records for the **Kubany** subsidiary **Ma Records**, while **Santa Julia** is on the **Kubany** label. ... **Fania Records** artist **Willie Colon** has just finished a second week of radio business at the **Centro Espanol** here. In town following the local release of his latest LP, **Colon** also played two dances and a Latin concert while here. ... **Alhambra Records** artist **Juana Iglesias** will play the **Club Montmartre** here Wednesday (3) through Sunday (6).

Tomas Garcia Fuste, program director of radio station **WFIJ-AM**, has invited a number of local record distributors to a monthly "tap" session in the hope that some new ideas may be presented which will help the station improve its ratings. Present at the first meeting were representatives from **Vedette**, **M.M. Ultra**, **Miami**, **Ramy**, and **Promotion Sales**. The next session is slated for

Monday (1) and **Fuste** stated that he hopes more distributors will attend.

Reports in this section, as well as in other publications, point up a growing number of bilingual radio stations—but in Miami, where the county has been officially declared bilingual, there is no show filling the bill. ... **Local** salsa group **Conquistador Universal (Vedette)** has been booked for a number of dance dates in New York for October. Their latest LP is being released this week. ... Another **Vedette Records** artist who is currently working on her forthcoming LP. Sessions are being held in Venezuela. ... **Harvey Asen**, president of **Mango Records**, is in town, working on promotion and scouting for talent. ... **Caffe**, recently signed to **Fania Records**, are playing the **Key Biscayne's Sonesta Beach Hotel**. Their debut LP on the label is expected shortly. ... **Arturo** at **Sociedad Triangle Records**, **Sergio** at **Fania's** single "Aqui No Que Va" has been released. **ART (ARTURO) KAPPER**

SANTO DOMINGO

Guisa Carías and his group have recorded the tune "Tirir" a combination of traditional Dominican merengue rhythms with electronic rock sounds and the "onda nueva" beat created by **Aldemaro Romero** of Venezuela. Carías, a Dominican musician, records on the **Faces II** label in Puerto Rico, where he is residing and is musical director of the **Shorlson Hotel**. ... Puerto Rican artist **Yolandina Monge** (Tico) recently played the Chantilly nightclub here. Miss Monge also appeared on **Mac Cordero's** "Show Del Momento" on RTVD-TV channel 4.

AMLCBA (Association of Musicians and Singers) has announced that the VI Song Festival will be held at the **Bellas Artes Theater** Nov. 22-25. ... Argentinean singer **Leo Marini** (Kubany) is booked for the **El Conquistador** nightclub and **Channel 4**. ... **Filma Maria Martinez** won first prize in the III Festival De La Voz at the **Bellas Artes Theater** here. The winner of the first three prizes were awarded cash prizes and trophies as well as contracts for television appearances and nightclub performances. ... **Fausto Rey** (Montilla) recently gave a farewell concert at the **Jarugan Hotel** here before leaving for engagements in Spain. ... Cuban singer **Felo Boer** (Fema) played the **El Conquistador** here and appeared on the television show "Channel 4. **Los Ocho**" on RTVD, Channel 4.

Musart Records has released songsstress **Rhina Ramirez** first LP on the label. **Mos Ramirez** is currently touring Spain, plans a second LP for **Musart**, featuring Dominican composers. ... **Johnny Ventura** (Kubany) and the **Miami Braves** group will be awarded lead records at the **Gusman Philharmonic Hall** in Miami Oct. 12. ... The **Puerto Rican Second Song Festival** will be aired here by **Difusora SA Radio** Clarin and its network of 10 stations. ... **Puerto Rican** singer **Jose Manuel (Mariel)** has signed for the "Show Del Mediodia" and for a concert at the **Bellas Artes Theater**. ... The **National Symphonic Orchestra** recently played a concert here at the **National Theater**. Featured were violin soloist **Ruggiero Ricci** and the symphony's musical director and conductor **Carlo Plantini**.

FRAN FORJEE

California Pirated Tape Mart Out of Hand: Cayre

NEW YORK—The bootlegged and pirated Latin tape market in California has "gotten completely out of hand," according to **Joe Cayre**, president of **Caytronics Corp.**

While Cayre stated that the **Los Angeles** market is the worst offender, he said that 8-track tapes are now available throughout the West Coast for \$8.00 to \$9.00. The retail price on the product is \$1.59 to \$1.99.

"It is affecting every major Latin label, as well as the Latin catalogs on **RCA Records** and **Columbia Records**," Cayre continued. "My accounts on the West Coast recently notified me that they might be forced into the pirate market themselves unless something is done about the problem," he said. Cayre stated that the accounts talked in terms of "their economic survival."

Cayre said that while **Caytronics**

has been in touch with the **FBI**, local authorities and industry associations, including the **R.I.A.A.**, results to date have not been fruitful.

He called for increased activity against the offenders both by legal action and by cooperation among the major labels affected.

P.R. Fest Date Shift

SAN JUAN—The **Puerto Rico Festival** of Songs and Singers has been scheduled for a new date, according to its promoters. The festival, originally slated for Sept. 21-25, is now set for Nov. 2-5. The reason for the change was given as the non-availability of a Telesat satellite transmission during the original date.

Billboard SPECIAL SURVEY for Week Ending 9/25/73

Billboard Hot Latin LP's Special Survey

IN CHICAGO

#	TITLE—Artist, Label & Number (Distributing Label)	#	TITLE—Artist, Label & Number (Distributing Label)
1	WILLIE COLON, "Yo Rubito," Atlantic 10	6	VICENTE FERNANDEZ, "La Marea," CBS 1359
2	WILLIE COLON, "Yo Rubito," Atlantic 10	7	ISMAEL RIVERA, "Venga Por La Marea," Tico 1311
3	YOLANDA DEL RIO, "La Marea," Tico 1311	8	OSCAR LA SELVA, "Yo Rubito," Tico 1311
4	VICTOR Y TURBE, "Venga Por La Marea," Tico 1311	9	LOS GAYLANS, "Yo Rubito," Tico 1311
5	LOS OMBROS, "Yo Rubito," Tico 1311	10	PEDRO RODRIGUEZ, "Yo Rubito," Tico 1311

IN NEW YORK

1	SOPHY, "Cancion Larga Por Ti," Velvet 1464	6	CAMILLO SEXTA, "Amor," Fronta 1006
2	OSCAR LA SELVA, "Yo Rubito," Tico 1311	7	OSCAR LA SELVA, "Yo Rubito," Tico 1311
3	WILLIE COLON, "Yo Rubito," Tico 1311	8	ISMAEL MIRANDA, "Yo Rubito," Tico 1311
4	PELLER RODRIGUEZ, "Yo Rubito," Tico 1311	9	VICENTE FERNANDEZ, "Yo Rubito," Tico 1311
5	ISMAEL RIVERA, "Yo Rubito," Tico 1311	10	EOPIE PALMIERI, "Yo Rubito," Tico 1311

IN MIAMI

1	ANGELICA MARIA, "Yo Rubito," Tico 1311	6	JULIO IGLESIAS, "Yo Rubito," Tico 1311
2	ROBERTO LEDESMA, "Yo Rubito," Tico 1311	7	HILDA MURIEL, "Yo Rubito," Tico 1311
3	ANGELICA CACERES, "Yo Rubito," Tico 1311	8	LOS ANTIQUES, "Yo Rubito," Tico 1311
4	TIPICA 73, "Yo Rubito," Tico 1311	9	LEISTE, "Yo Rubito," Tico 1311
5	GRAN COMBUSTOR, "Yo Rubito," Tico 1311	10	PACHECO, "Yo Rubito," Tico 1311

IN TEXAS

1	VICENTE FERNANDEZ, "La Marea," Caytronics 1359	6	LOS CACHORROS, "Yo Rubito," CBS 1359
2	SUNNY & THE SUNLINES, "Yo Rubito," Caytronics 1359	7	LUCHA VILLA, "Yo Rubito," Caytronics 1359
3	LATIN BREAD, "Yo Rubito," Caytronics 1359	8	LOS ANTIQUES, "Yo Rubito," Caytronics 1359
4	LOS GAYLANS, "Yo Rubito," Caytronics 1359	9	VICENTE FERNANDEZ, "Yo Rubito," Caytronics 1359
5	WALLY GONZALES, "Yo Rubito," Caytronics 1359	10	CARLOS GUZMAN, "Yo Rubito," Caytronics 1359

IN LOS ANGELES

1	LOS FREDDOS, "Yo Rubito," Caytronics 1359	6	ESTELA NUNEZ, "Yo Rubito," Caytronics 1359
2	VICENTE FERNANDEZ, "Yo Rubito," Caytronics 1359	7	CORNELIO RETNA, "Yo Rubito," Caytronics 1359
3	ISMAEL RIVERA, "Yo Rubito," Caytronics 1359	8	LOS PATRONAJOS DEL INDI, "Yo Rubito," Caytronics 1359
4	VICENTE FERNANDEZ, "Yo Rubito," Caytronics 1359	9	INDIO, "Yo Rubito," Caytronics 1359
5	LOS MUECAS, "Yo Rubito," Caytronics 1359	10	WILLIE COLON, "Yo Rubito," Caytronics 1359

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ALHAMBRA RECORDS artist Julio Iglesias, left, chats with saleswoman (center) at the Ultra Record Store outlet in Miami, where he will open at the Club Montmartre Wednesday (3), stopped in the store as part of a local promotion campaign backing his latest release.

Top Single Picks

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Pop

CARPENTERS—*Top of the World* (2:54); producers: Richard & Karen Carpenter, Jack Daugherty; writers: Richard Carpenter, John Bettis; publishers: Arno, Hemmer, Reals, ASCAP, BMI 1468. Karen sings of her confidence and feeling of inner security as a result of the love she's found since her special person came around. Brother Richard's vocal support lends a soft underscoring and a countryish guitar run coupled with some pop strings adds another ingredient. **Pop**: no info available.

BOB STEWART—*On Me Not My Baby* (3:37); producer: Rod Stewart; writers: Goffin, King; publisher: Screen Gems-Columbia, BMI, Mercury 73425. Rod uses a pretty ballad with a sad story about discovering his "sweet baby" is not so sweet to him anymore as his latest pop entry. His gravely voice is under control and there are repeat phrases and a solid orchestral backing. **Pop**: no info available.

him anymore as his latest pop entry. His gravely voice is under control and there are repeat phrases and a solid orchestral backing. **Pop**: no info available.

FOUR TOPS—*Sweet Understanding* (2:59); producers: Steve Barri, Brian Potter, Dennis Lambert; writers: R. Benson, V. Benson, I. Hunter; publishers: ABC/Dunhill, BMI, Dunhill 4366 (ABC/Dunhill). There is an old Supremes style opening arrangement which sets the guys up for their own distinct vocal treatment

of this story about how life can be filled to the brim with strong love, "understanding, underlying love." There is a good, catchy quality to the total production. **Pop**: no info available.

WILSON, SMITH, & TEARS—*After the Coaster* (3:18); producer: Steve Tyrell; writer: M. James; publishers: Screen Gems-Columbia, Sweet Glory, BMI, Columbia 4-65537. Life is a cycle which is never ending, that's stated in the lyrics. The band then builds a swishing sound of the roller coaster flying by and there is also a fading in and down movement in the arrangement. All told, we era taken for a musical ride like it or not. **Pop**: no info available.

also recommended

JOHNNY RIVERS—*I'll Feel a Whole Lot Better* (2:48); producer: Johnny Rivers; writer: G. Clerk; publisher: Tickson, BMI, United Artists 310.

DAVID GATES—*Sail Around the World* (3:14); producer: David Gates; writer: D. Gates; publisher: Kapahule, ASCAP, Elektra 45868 (WB).

MUDDY WATERS—*Can't Get No Grindin'* (What's the Matter With the Man?) (2:45); producer: Ralph Boss; writer: McKinley Morganfield; publisher: Healy, BMI, Chess 2143.

BROWNIEVILLE STATION—*Smokin'* in the Boys Room (2:57); producers: D. Monic.

Brilliant Sun; writers: Lutz, Koda; publisher: Big Leaf, ASCAP, Big Tree 16011 (Bell).

GLEN CAMPBELL—*Wherever and Why* (2:46); producer: Al De Lory; writer: Gordon Lightfoot; publisher: Warner Bros. ASCAP, Capitol 3735.

Songs listed on this page are the consensus of a review panel which listened individually, collectively and then voted for the titles published. Picks are deemed to be headed for the top 20

positions on the Hot 100. Also recommended mean a 20-40 position on the chart. Songs not listed have not met either criteria. Review editor—Eliot Tieg.

Soul

THE WITNERS—*I Wanna Know Your Name* (3:40); producers: Gamble Huff; writers: R. Gamble, L. Huff; publishers: Mighty Three, Blackwood, BMI, Gamble 2508 (Columbia). Slow and easy are the main moods expressed in this basic question asked of a pretty name by a curious cat. What does he have to give to talk on the phone with her. She's got all the qualities he's looking for. This is first rate vocal treatment which then turns into a soulful talking piece of a dance. Again the question comes up: what's your name? But she never answers. **Pop**: no info available.

JOHNNY TAYLOR—*Chaper to Keep Her* (3:27); producer: Don Davis; writer: Mach Rice; publishers: East/Memphis, DeWitt, BMI, Stax 0176. Having domestic problems? Taylor has his answer to the best way to survive: stay cool and keep your house in order because it's cheaper to do it that way. There's a straight ahead 4/4 beat on the wailing bass and drums with wailing blues piano in the background. Walk tall and don't get out just financially in a divorce. **Pop**: I Can Read Between the

Lines (3:54); producer: same; writers: Marvin Johnson, Henry Williams, publisher: Comptroller, ASCAP.

DELORES MALL—*She's a Bandit* (2:41); producer: Billy Johnson; writers: Ferguson, Davis; publisher: Drematis, BMI, RCA 0095. There's a searching warning quality in Delores' vocal attack. She offers a warning to girls to beware of the broken heart specialist from Westchester County. She's also been robbed of her dignity and one is left with a feeling of remorse after these dastardly acts. **Pop**: no info available.

also recommended

JERMAINE JACKSON—*You're in Good Hands* (3:17); producers: Force Muzell, Fred de Perren; writers: F. Muzell, L. Muzell; publisher: Jobete, ASCAP, Motown 1244.

TUNNIE SMITH—*Finders Aren't Always Keepers* (3:17); producer: Rick Hall; writers: G. Jackson, R. Townsend; publisher: Fame, BMI, Fame 329 (United Artists).

Country Picks

CAL SMITH—*Sleep You* (2:35); producer: Weller Haynes; writer: Bobby Braddock, Tree (BMI), RCA 00136. Nobody writes a novelty song better than Bobby Braddock, and Cal Smith gives this one great treatment. It's out of his latest album, and already was getting heavy play. The single melody could excruciate listeners. **Pop**: "An Hour and a Six Pack"; writer: Bill Anderson, Stallion (BMI). Other credits same.

WANDA JACKSON—*When It's Time to Fall in Love Again* (2:08); producer: Billy Ray Hearn; writer: Sudorth, Big Hooten; publisher: Mynth 122. (Ward). The first country release on this label has a power winner with a strong song, and the production is excellent. It's a good, simple country ballad, with great styling. **Pop**: "Say I Do"; writer: Hidebrand, Word Music (ASCAP). Other credits same.

LARRY GATLIN—*Sweet Backy Water* (3:00); producer: Fred Foster; writer:

Larry Gatlin, First Generation (BMI); Monument 8584. (Columbia). This is the one which performed live at the CBS gathering; got him a striding ovation. The record evokes the same sort of response. An exceptionally good song, with background by Kris Kristofferson and Rita Coolidge. **Pop**: no info.

FREDDIE MARTI—*If You Can't Feel It* (2:52); producer: Bob Morris; writer: Freddie Marti, Blues Book (BMI), Capitol 3730. After a string of ballads, Freddie puts this up-tempo song from his album, and it's a bright change of pace. His heavy tone

will jump at it, and as they play, because of tempo, may be even stronger. **Pop**: "31st Row Street"; producer: same; writers: Freddie Marti, G. Williams; Blue Book.

WATSON JENNINGS—*You Ask Me To* (2:30); producer: Waylon Jennings; writer: Waylon Jennings, Billy Joe Shaver, Dave (BMI); RCA 0100. This is one of those in which Waylon does it all, and it's as good as anything he's done, which says a great deal. **Pop**: "Willy the Wandering Gypsy and a Me"; producers: Jennings & Tompall Glaser; writer: Billy Joe Shaver, Return (BMI).

JIMMY PAYNE—*Rambler* (2:33); producer: Bill Rice; writer: Richard Betts; No Exit (BMI), Cinnamon 772. A good country version of the pop hit (not the old Luke the Drifter song with the same name), and Payne, in his first release with the label, has a winner on his hands.

also recommended

MARY RUTHER—*Green Door* (2:29); producer: Buck Owens; writers: M. Moore, B. Davis; publisher: Big (BMI), Capitol 3734.

MARTY ROBBINS—*Love Me* (2:45); producer: Weller Haynes; writer: Jeanne Phett; Moss Rose (BMI), RCA 40134.

SUSAN ST. MART—*Am or Nothing With Me* (2:30); producer: Faneb; writers: Jerry Foster, Bill Rice, Jack & Bill Music (ASCAP), Cinnamon 764.

HENSON CARROLL—*Same Old California Memory* (2:59); producer: Fred Carter, Jr.; writers: Doodle Owens & Warren Robb; Hill & Range (BMI), Atlantic 4057.

Hot off the Press



Red, White & Blue
(grass)
"Red, White & Blue
(grass)"
GRC 5002



The Counts
"Love Sign"
AA 2002



Heartwood
"Heartwood"
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EN MEDIO
Satcho/AS 9247



LIBERATION MUSIC ORCHESTRA
Charlie Haden/AS 9183



THE MAGIC CITY
Sun Ra/AS 9243



THE SAXOPHONE
John Coltrane, Pharoah Sanders,
Johnny Hodges, Charlie Parker,
Lester Young And Others/AS 9253

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RECORDS

Billboard's 100 Albums 'icks

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Continued from page 54

EDDIE FLOYD—Baby Lay Your Head Down (Scepty Dan My Bed), Slaty STS 3016. Floyd knows how to communicate with delectable lyrics and a clean, open vocal style which cannot with it all the power and impact of a good performer. His voice is easy on the ears. Basically, these are unpretentious pop tunes with traces of soul spice. Arrangers Dale Warren and John Allen are the energy sources for the moving arrangements. The LP was cut in Muscle Shoals and Los Angeles and there is one track cut in Kingston. There is some reggae influence, but it is undervalued in favor of the straight 4/4 rhythms of America. Floyd retains a consistency of ability; his music is on a high powered level, mostly gentle but with the power to scream when necessary.

Best cuts: "What's a Goodie Do With My Heart," "Baby Lay Your Head Down." **Dealers:** Floyd will make the soul field. The LP goes beyond soul into the pop dimension.

OHIO PLAYERS—Escalade, Westbound WB 2021 (Chess/Janus). This band tries to work in two environments: as a pulsating soul instrumental band and as a large sounding vocal group. It succeeds in the former category and fails in the latter. Instrumentally, the horns and organ lead with the pulsating bass and in front strikes a responsive chord of one thinks of the James Brown type soul band crossed with the overlay type of section developed by Booker T. and the MG's. The group's selection of songs is weak. The overall scene impression presented is of a group trying to find its identity and failing short. But there is enough energy and clean, modern lines in the arrangements to attract soul fans and some jazz buffs who

LITTLE JOHNNY AND TED—The Super Tapers, Ron FS73 (Jewel). This is simple soul featuring two distinct and flowing voices. It is their first together. The backup support is nice. This isn't sweetly music by any means. **Best cuts:** "We'lling the Floor," "Try It Out Baby."

CANNONBALL ADDOLFEY AND FRIENDS, Capitol SVB 11223. This is a superb collection of Cannon's works running back through his Reverend days and including of course a host of significant performances during his Capitol days. Today, Cannon is into a newer state, but these works nonetheless retain his beauty and joy of his playing and the solid ensemble sound of his various groups. The music comes as through his lush period with Bobby Timmons ("Dad Dore") to his association with vocalists Nancy Wilson ("A Steppin' Bee"), Lou Rawls ("I'd Rather Drink Muddy Water"), Eddie Vinson ("Back Door Blues") and Ernie Anderson ("Big City"). There are some interesting and forgotten cuts with Sergio Mendez. Cannon's biggest hits on Capitol like "Mercy Mercy Mercy" are not in this collection. But there is enough solid entertainment on the four sides.

THE NEW HERITAGE KEYBOARD QUARTET, Blue Note BN LA099F (United Artists). Combine some veteran players like Richard Horne on piano, Mickey Tucker on piano and harpsichord, Richard Davis on bass and Ed Gladden on drums and out pops this concept group playing blues and quasi-classical. The light sound works for each

CLASSIC FILM SCORES FOR BETTE DAVIS—National Philharmonic (Gerhardt), RCA ARC-0183. Highly successful series continues with yet another winner, this time devoted to scores associated with a single superstar performer rather than one composer. But the latter category is also out of the top drawer, comprising such luminaries as Steiner, Korngold, Newman and Newman. The 12 films represented are from Miss Davis' golden period, ranging from "Jezebel" (1930) to "All About Eve" (1950). Sound is lush symphonic; no, it's really recorded.

BARTON SYPHONIDES/HINDEMITH: SONATAS FOR SOLO VIOLIN, STRAVINSKY: ELEGIE—Buglere Ricci, violin, London STS 15135. Justly appreciated by critics in an earlier full price incarnation, this reissue of the Stereo Treasury list will be welcomed by lullaby collectors. Where repertoire duplications currently exist in the catalog have been removed.

HAYDN: SYMPHONIES, NOS. 20-35 (Complete symphonies, Vol. 7)—Philharmonic Orchestra (Bozell), London STS 15257/62. Monumental project of presenting all of Haydn's symphonies in an integral edition never completed with this survey of 16 early works in the form. Not for every store, but highly attractive at the modest

THE JAZZ HUMMINGBIRDS—We Love You Like a Rock, Peacock PEP 178 (ABC). The top group that backed Paul Simon on his latest LP has been around for years as a top group attraction, and this set should remind fans that they are first and foremost a gospel group. The LP features fine harmonies as well as excellent singing and a sound that verges on pop on several occasions. Best material is still the pure gospel, and the group repeats the hit the backed Simon on and Steve Wonder sides in for one cut. A strong possibility for crossover into other markets. **Best cuts:** "Love Me Like a Rock," "Let it Be," "I've Been Born Again." **Dealers:** Gospel in gospel and pop. Many fans know the band through Simon's disk.

Soul

don't know where to find the truth, hard sell. The Ohio Players show potential which has yet to be heard sharply. Based on its past experience, this LP should draw patrons. **Best cuts:** "Short Change," "Too Stands Y'all." **Dealers:** Eye arresting cover featuring a beautiful blond female model who has graced previous LP's by the band guarantees top attention if displayed.

INEZ FOXE—An Memphis, Volt VVS 5022 (Slaty). This veteran songstress has come up with what might well be her best LP in years, combining her vast experience in the music business with the production of Dale Warren, Randy Stewart and Willie Hall and the excellent vocals of some of Memphis' top backup singers. The material ranges from solid soul rockers to ballads with an almost MDR flavor. This could be the LP which will put Ms. Foxe back into the top of the soul field, particularly with the number of potential singles it contains. Her voice has lost none of its power over the past decade and this should delight her fans.

Best cuts: "Let Me Down Easy," "Crossing Over the Bridge," "The Lady, the Lady and the Prescription." **Dealers:** Display heavily.

also recommended

THE ARTISTS—Look Out, Brunswick BL 754139. A well done work from a seasoned group. Both productions and strong arrangements are superb. **Best cuts:** "She's a Heaven," "I'm Gonna Miss You."

Jazz

Best cuts: "Dad Dore," "I'm Gonna Miss You," "A Steppin' Bee." **Dealers:** Cannon is now on Fantasy. Stock this fine LP under his name and also in jazz groups.

GENE HARRIS—Yesterday, Today & Tomorrow, Blue Note BN LA141 62 (United Artists). Re-emergence tune for Harris and the Three Souls. The leader's piano returns the crispness and soulfulness which made the act one of the most popular

also recommended

instrument is clearly delineated. **Best cuts:** "State of Affairs," "Monstrously March."

MARLENE SHAW—From the Depths of My Soul, Blue Note BN LA 143 (United Artists). Slightly smooth interpretations from a quality contemporary jazz soul

Classical Picks

Dealers: Classic black and white cover photo of Miss Davis and enclosed brochure of notes and movie stills will find the nostalgia urge of collectors.

MONTYVERLO: MADRIGALS, BOOKS 3 & 4—Solists Glyndebourne Opera Chorus (Lappard), Philips 6703 303. A first to receive this pass by as too eclectic should be countered by the memory of the unexpectedly heavy sales garnered by

also recommended

Stereo Treasury price to the avid collector.

KARMA FAVORITES (TCHAIKOVSKY, J. STRAUSS—Grieg)—Vienna Philharmonic (Karajan), London STS 15208. Strong competition to full price disks of light concert material more recently conducted by Karajan for other labels. Program, a la temore as usual, includes excerpts from "Nutsacker," "Swan Lake," "Sleeping Beauty," "Flowerdust," and "Peer Gynt."

BETHOVEN: PIANO CONCERTO NO. 3—Claudio Arrau, Concertgebouw Orchestra (Holland), Philips 6580 078. Basic repertoire item once manufactured in the U.S.

Religious

WILLIE BANKS AND THE MESSENGERS—Heaven Must Be a Beautiful Place, Peacock PEP 185 (ABC). A fine gospel set from the Peacock/ABC line, featuring Willie Banks, for years a stand-out with the Jackson Southernaires. His current group exemplifies the style of gospel which has shown indications of crossing into the soul and pop markets in recent months with up tempo material, solid lead vocals and an answering chorus. Highlight of the LP is Banks' own, which can be either screaming or soothing. **Best cuts:** "Heaven Must Be a Beautiful Place," "We'llin' T'll You See Me." **Dealers:** Gospel is getting a lot of attention these days. Display.

ASHFORD & SIMPSON—Gimme Something Real, Warner Bros. BS 2739. One of Motown's most recent entries as artists on one of WB's strongest soul releases yet. Team's production sound: here shimmer and pulsates with the most exciting of contemporary soul music. Most cuts have the well-crafted dynamic feel of potential hit singles. Though presumably first breaking on soul charts, this is a crossover number. Valerie Simpson has a sweetly piercing distinctive lead voice and Barry Ashford effectively fills out their duo sound. **Best cuts:** "Bend Me," "I'll Be Determined."

Dealers: If you're not used to shelving WB releases in soul as well as pop, make sure you do it this time.

THE MADM LADS—A New Beginning, Volt VVS 5020 (Slaty). Extremely variable set coming everywhere from straight soul rockers to ballads to "talk sing" numbers. The band features several top vocalists who are capable of singing loud or intimate harmonies, and the group is backed by a fine group of musicians including Duke Dunn and Fred Briggs. Dale Warren's production and arrangements, be they with strings or the horns commonly associated with this brand of soul, are exceptional. As expected to many soul LP's, this one has a number of long cuts that work.

Best cuts: "Pass the Word (Love's the Word)," "Seeing is Believing," "Ode to a Poet."

Dealers: Group has been around some time and are known in soul field. Display this one soul and pop.

TERMI CALLEE—Just Can't Help Myself, Cadet CA 50041 (Chess/Janus). Contemporary big band blues set by a promising crossover vocalist. **Best cut:** "I Just Can't Help Myself."

of the 1960's time. The repertoire is a cross between old evergreens like "Do Green Dolphin Street" to "Milk 'n' Honey." Drummer Carl Burnett's patterns are crisp and dynamic at the same time and works with Harris. This is organized and controlled music, a tight cohesive style at a time when the penchant of the players is to run in unorganized, open yet loose fashion. Bassist John Hutton plays an open style which is clearly heard and makes the third instrument an unforgotten accessory to the fact. This double LP is a good catch for students of basic jazz, topped with blues. **Best cuts:** "Incase," "After Hours," "Milk 'n' Honey," "Something," "Love for Sale."

Dealers: Look for jazz smelt groups and in the Three Souls band if you have any.

FREDDIE ROULETTE—Sweetest Thing, Janus JAS 3053 (Chess/Janus). Title is a perfect description of a truly contemporary collection of jazz blues sensus on talking steel guitar. **Best cut:** "Sweetest Thing."

Philips' earlier multi-disc collection of Monteverdi madrigals featuring the same artists. That was a sleeper and brought in solid revenue to full line stores. Musically wonderful and historically significant, these pieces for five vocalists, some for solo and others for solo voices and chorus, are beautifully performed and recorded.

Dealers: Launch 24 page booklet with detailed notes, complete texts and translations, reinforce the classic character of this set.

THE GREATEST HITS OF ENRICO CARUSO, VOL. 1 (ARMI: 0279) and VOL. 2 (ARMI: 0279), (RCA Victor). Two individual records, issued simultaneously as part of RCA's commemoration of the 100th anniversary of the legendary tenor's birth. They graciously have the "Greatest Hits" rubric. Many of the real buggers are here: "La donna e mobile," "Casta Diva," "Vesti la giubba," "Una furtiva lagrima," as well as lighter efforts such as "O Sole Mio" and "O Sole Mio." Dealers: "Transfers to LP have been loving made and these treasures have never sounded better. Plenty of sales mileage left in these collections."

PAT BOONE & ANDRAE CROUCH & THE DISCIPLES—Christian People Vol. 1, Lane & Lott LLL 1005. This album is very unique, combining white and black gospel and soul—both with flavors ranging from MOR by Pat Boone to funky by Andrae Crouch. Other songs include the imperials.

Best cuts: "I Wish You'd All Been Ready" (by Boone), "Christian People" (by Crouch) who's very big right now. "Jesus Is Coming Soon" (by the First Nashville Jesus Band). **Dealers:** These LP should sell in soul and pop MOR bins, too.

(Continued on page 59)

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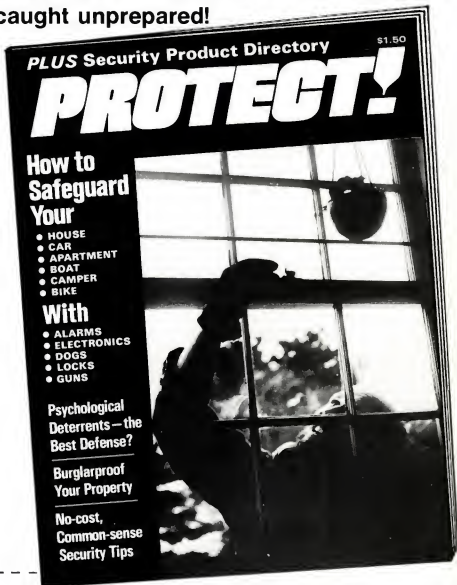
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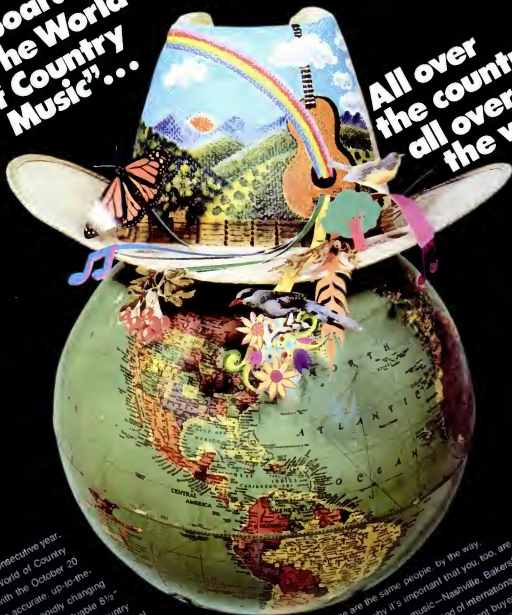
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Billboard TOP LP's & TAPE

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Album Title, Label, Number (Dist. Label)	ALBUM	4-CHANNEL	6-TRACK	8-TRACK	CASSETTE	REEL TO REEL	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Album Title, Label, Number (Dist. Label)	ALBUM	4-CHANNEL	6-TRACK	8-TRACK	CASSETTE	REEL TO REEL	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Album Title, Label, Number (Dist. Label)	ALBUM	4-CHANNEL	6-TRACK	8-TRACK	CASSETTE	REEL TO REEL											
1	1	6	ALLMAN BROTHERS BAND	Brothers & Sisters (Capricorn CP 812) (Mercury)	5.98	6.97	6.97				49	5	19	NEIL DIAMOND	Neil Diamond (Mercury) ME 7187	5.98	5.98	5.98				73	65	28	63	RAE HARRIS	She Was Wives of Henry VIII (Mercury) ME 7187	5.98															
2	2	7	GRAND PUNK	We're an American Band (Capricorn CP 812) (Mercury)	5.98	6.97	6.97				40	30	18	KRIS KRISTOFFERSON	Jesus Was & Caravan (Mercury) ME 7187	5.98	5.98	5.98				74	66	29	64	BLOOD, SWEAT & TEARS	Live (Mercury) ME 7187	5.98	5.98	5.98													
3	3	5	ROBERTA FLACK	Killing Me Softly (Mercury) ME 7187	5.98	6.97	6.97				35	11	11	STEELY DAN	Countdown to Ecstasy (Mercury) ME 7187	5.98	5.98	5.98				75	67	30	65	B.K. KING	To Know You Is to Love You (Mercury) ME 7187	5.98	5.98	5.98													
4	4	6	CHEECH & CHONG	Let's Get It On (Mercury) ME 7187	5.98	6.97	6.97				46	16	16	EDDIE KENDRICKS	Let's Get It On (Mercury) ME 7187	5.98	5.98	5.98				76	68	31	66	BRIAN AUGER'S OBLIVION EXPRESS	Chlorine (Mercury) ME 7187	5.98	5.98	5.98													
5	4	7	STEVE WOODER	Intervention (Mercury) ME 7187	5.98	6.97	6.97				43	9	9	Z.Z. TOP	Fret Numbers (Mercury) ME 7187	5.98	5.98	5.98				77	69	32	67	SMOKEY ROBINSON	Chlorine (Mercury) ME 7187	5.98	5.98	5.98													
11	11	3	MARVY GAYE	Let's Get It On (Mercury) ME 7187	5.98	6.97	6.97				81	5	5	AMERICAN GRAFFITI	Soundtrack (Mercury) ME 7187	5.98	5.98	5.98				78	70	33	68	MAK ALMOND	72 (Mercury) ME 7187	5.98	5.98	5.98													
9	9	5	NIRV	Deliver the Word (Mercury) ME 7187	5.98	6.97	6.97				53	13	13	MARSHALL TUCKER BAND	Capricorn CP 812 (Mercury) ME 7187	5.98	5.97	6.97				79	71	34	69	STEVE WOODER	Intervention (Mercury) ME 7187	5.98	5.98	5.98													
8	8	6	HELEN REDDY	Long Live Good (Mercury) ME 7187	5.98	6.97	6.97				115	2	2	ERIC CLAPTON	Eric Clapton's Rainbow Concert (Mercury) ME 7187	5.98	5.98	5.98				80	72	35	70	CAROL SAMPANA & MANASHIRU JOHN	Love, Location, Surrender (Mercury) ME 7187	5.98	5.98	5.98													
9	12	12	CHICAGO	Chicago XI (Mercury) ME 7187	5.98	6.97	6.97				44	21	21	BEAT	The Best of (Mercury) ME 7187	5.98	5.97	6.97				81	73	36	71	CAROL SAMPANA & MANASHIRU JOHN	Love, Location, Surrender (Mercury) ME 7187	5.98	5.98	5.98													
10	10	29	PINK FLOYD	The Dark Side of the Moon (Mercury) ME 7187	5.98	6.97	6.97				36	12	12	DICK CLARK	30 Years of Rock & Roll (Mercury) ME 7187	5.98	5.97	6.97				82	74	37	72	CLAUDE KNIGHT & THE PUPS	All I Need to Time (Mercury) ME 7187	5.98	5.98	5.98													
11	7	12	DIANA ROSS	Touch Me in the Morning (Mercury) ME 7187	5.98	6.97	6.97				44	14	14	EARTH, WIND & FIRE	Heard to Be (Mercury) ME 7187	5.98	5.98	5.98				83	75	38	73	YES	Tessie (Mercury) ME 7187	5.98	5.98	5.98													
12	10	10	CAT STEVENS	Forever (Mercury) ME 7187	5.98	6.97	6.97				47	52	52	DOOBIE BROTHERS	Doobie Brothers (Mercury) ME 7187	5.98	5.97	6.97				84	76	39	74	ESMONDS	Esmonds (Mercury) ME 7187	5.98	5.98	5.98													
13	13	15	JOE BLASH	The One Who Drunk The Player You Get (Mercury) ME 7187	5.98	6.97	6.97				48	33	10	LIVE & LET DIE	United Artists UA 1030 G	5.98	5.98	5.98				85	77	40	75	CURTIS MAYFIELD	Back to the Future (Mercury) ME 7187	5.98	5.98	5.98													
14	15	25	LED ZEPPELIN	Rages of the Holy (Mercury) ME 7187	5.98	6.97	6.97				49	34	11	ELTON JOHN	Don't Shoot Me I'm Only the Piano Player (Mercury) ME 7187	5.98	5.98	5.98				86	78	41	76	NEIL DIAMOND	Neil Diamond (Mercury) ME 7187	5.98	5.98	5.98													
15	17	70	DEEP PURPLE	Machine Head (Mercury) ME 7187	5.98	6.97	6.97				50	45	57	SEALS & CROFTS	Sensual Breeds (Mercury) ME 7187	5.98	5.97	6.97				87	79	42	77	NEIL DIAMOND	Neil Diamond (Mercury) ME 7187	5.98	5.98	5.98													
16	19	27	DOOBIE BROTHERS	The Captain & Me (Mercury) ME 7187	5.98	6.97	6.97				51	47	43	HILLER REED	A Home (Mercury) ME 7187	5.98	5.98	5.98				88	80	43	78	NEIL DIAMOND	Neil Diamond (Mercury) ME 7187	5.98	5.98	5.98													
21	18	11	THE POINTER SISTERS	Point (Mercury) ME 7187	5.98	6.97	6.97				52	34	12	ARETHA FRANKLIN	My Way (Mercury) ME 7187	5.98	5.97	6.97				89	81	44	79	NEIL DIAMOND	Neil Diamond (Mercury) ME 7187	5.98	5.98	5.98													
16	11	11	JEFFREY TULL	A Passion (Mercury) ME 7187	5.98	6.97	6.97				53	37	16	JOHN DENVER	Forever (Mercury) ME 7187	5.98	5.97	6.97				90	82	45	80	NEIL DIAMOND	Neil Diamond (Mercury) ME 7187	5.98	5.98	5.98													
19	20	8	DEODATO	Deodato (Mercury) ME 7187	5.98	6.97	6.97				54	58	6	MOTT THE HOOPLE	Mott (Mercury) ME 7187	5.98	5.98	5.98				91	83	46	81	NEIL DIAMOND	Neil Diamond (Mercury) ME 7187	5.98	5.98	5.98													
24	24	24	SEALS & CROFTS	Diamond City (Mercury) ME 7187	5.98	6.97	6.97				55	60	43	EDMUND WINTER GROUP	They Only Come Out at Night (Mercury) ME 7187	5.98	5.98	5.98				92	84	47	82	NEIL DIAMOND	Neil Diamond (Mercury) ME 7187	5.98	5.98	5.98													
24	24	24	ROLLING STONES	Goats Head Soup (Mercury) ME 7187	5.98	6.97	6.97				56	50	8	DAVID FRYE	Richard Nixon: A Fantasy (Mercury) ME 7187	5.98	5.98	5.98				93	85	48	83	NEIL DIAMOND	Neil Diamond (Mercury) ME 7187	5.98	5.98	5.98													
22	18	14	SLY & THE FAMILY STONE	Family (Mercury) ME 7187	5.98	6.97	6.97				57	54	25	RENTLES	1967-1970 (Mercury) ME 7187	5.98	5.98	5.98				94	86	49	84	NEIL DIAMOND	Neil Diamond (Mercury) ME 7187	5.98	5.98	5.98													
23	22	24	DEEP PURPLE	Machine Head (Mercury) ME 7187	5.98	6.97	6.97				58	51	13	ROD STEWART	Sing It Again Rod (Mercury) ME 7187	5.98	5.98	5.98				95	87	50	85	NEIL DIAMOND	Neil Diamond (Mercury) ME 7187	5.98	5.98	5.98													
24	25	56	LED ZEPPELIN	Atlantic 2758 (Mercury) ME 7187	5.98	6.97	6.97				144	2	2	KRIS KRISTOFFERSON	Jesus Was & Caravan (Mercury) ME 7187	5.98	5.98	5.98				96	88	51	86	NEIL DIAMOND	Neil Diamond (Mercury) ME 7187	5.98	5.98	5.98													
25	27	9	BOB DYLAN-SONDRACK	7-24 (Mercury) ME 7187	5.98	6.97	6.97				60	57	25	RENTLES	1967-1970 (Mercury) ME 7187	5.98	5.98	5.98				97	89	52	87	NEIL DIAMOND	Neil Diamond (Mercury) ME 7187	5.98	5.98	5.98													
26	24	19	PAUL SIMON	There Goes My Way (Mercury) ME 7187	5.98	6.97	6.97				88	3	3	POCO	Crazy Eyes (Mercury) ME 7187	5.98	5.98	5.98				98	90	53	88	NEIL DIAMOND	Neil Diamond (Mercury) ME 7187	5.98	5.98	5.98													
27	23	14	JESUS CHRIST SUPERSTAR	Soundtrack (Mercury) ME 7187	12.98	12.98	12.98	15.95			62	59	43	RETT MILLER	The Great M (Mercury) ME 7187	5.98	5.97	6.97				99	91	54	89	NEIL DIAMOND	Neil Diamond (Mercury) ME 7187	5.98	5.98	5.98													
28	26	13	LENN RUSSELL	Let's Live (Mercury) ME 7187	12.98	12.98	12.98	15.95			63	55	29	ALICE COOPER	Blow Up (Mercury) ME 7187	5.98	5.97	6.97				100	92	55	90	NEIL DIAMOND	Neil Diamond (Mercury) ME 7187	5.98	5.98	5.98													
36	4	3	ISLEY BROTHERS	3 + 3 (Mercury) ME 7187	5.98	6.97	6.97				64	39	16	GEORGE HARRISON	Living in the Material World (Mercury) ME 7187	5.98	5.98	5.98				101	93	56	91	NEIL DIAMOND	Neil Diamond (Mercury) ME 7187	5.98	5.98	5.98													
30	30	8	VIN MONROE	Must Rise the Highway (Mercury) ME 7187	5.98	6.97	6.97				65	41	17	CARPENEL	Carpenel (Mercury) ME 7187	5.98	5.98	5.98				102	94	57	92	NEIL DIAMOND	Neil Diamond (Mercury) ME 7187	5.98	5.98	5.98													
31	29	18	CARPENTERS	Now & Then (Mercury) ME 7187	5.98	6.97	6.97				66	63	21	PAUL MCCARTNEY & WINGS	Red Rose Speedway (Mercury) ME 7187	5.98	5.98	5.98				103	95	58	93	NEIL DIAMOND	Neil Diamond (Mercury) ME 7187	5.98	5.98	5.98													
32	28	15	CAROL KING	Just a Little Bit (Mercury) ME 7187	5.98	6.97	6.97				67	62	18	TOWER OF POWER	Live (Mercury) ME 7187	5.98	5.98	5.98				104	96	59	94	NEIL DIAMOND	Neil Diamond (Mercury) ME 7187	5.98	5.98	5.98													
33	30	20	AL GREEN	Cap Me (Mercury) ME 7187	5.98	6.97	6.97				68	64	22	JIM CROCE	Life & Times (Mercury) ME 7187	5.98	5.98	5.98				105	97	60	95	NEIL DIAMOND	Neil Diamond (Mercury) ME 7187	5.98	5.98	5.98													
34	32	10	STORIES	About 12 (Mercury) ME 7187	5.98	6.97	6.97				102	3	3	B.W. STEVENSON	My Marry (Mercury) ME 7187	5.98	5.98	5.98				106	98	61	96	NEIL DIAMOND	Neil Diamond (Mercury) ME 7187	5.98	5.98	5.98													
85	2	2	HANK WILLSON	Back Volume 1 (Mercury) ME 7187	5.98	6.97	6.97				70	66	13	CAROLE KING	Tapestry (Mercury) ME 7187	5.98	5.98	5.98				107	99	62	97	NEIL DIAMOND	Neil Diamond (Mercury) ME 7187	5.98	5.98	5.98													

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST Title, Label, Number (Dist. Label)	ALBUM	4-CORNER	8-TRACK	TAPE	CASSETTE	REEL TO REEL	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST Title, Label, Number (Dist. Label)	ALBUM	4-CORNER	8-TRACK	TAPE	CASSETTE	REEL TO REEL
107	106	10	GRATEFUL DEAD History of the Grateful Dead (Volume I: Best of Choices) Mercury 302 271	5.98	6.97	8.97	4.99			130	132	11	FURKEMAD Concrete Stage Mercury 302 271 (Cherry Lane)	5.98					
108	109	16	ROBIN TROWER Tape Removed From Yesterday Cherry Lane 302 271	5.98	6.97	8.97	4.99			131	142	5	FLASH featuring England's Flower Power Mercury 302 271	5.98					
109	110	16	ROBIN TROWER Tape Removed From Yesterday Cherry Lane 302 271	5.98	6.97	8.97	4.99			140	130	47	LONGINES (Mercury) Mercury 302 271	5.98	5.98	7.98	3.98		
110	111	11	SOUNDTRACK featuring JOE SHIMON and MURRAY JACKSON Capitol 302 271	5.98	6.97	8.97	4.99			141	110	11	THE EARL SCROOGES Mercury 302 271	5.98					
111	112	11	CHILITES Mercury 302 271	5.98	6.97	8.97	4.99			142	137	44	STEELEY DAN Can't Buy a Thrill Mercury 302 271	5.98					
112	113	45	DIANE ROSS Lady Sings the Blues Mercury 302 271	5.98	6.97	8.97	4.99			143	138	2	FOUR TOPS Mercury 302 271	5.98					
113	114	11	CONFIDENT CLAREMARE Revival Mercury 302 271	5.98	6.97	8.97	4.99			144	103	10	JAMES BROWN Slaughter's Big Rip-Off Mercury 302 271	5.98	5.98	7.98	3.98		
114	115	99	DR. JOHN To the Beat Place Mercury 302 271	5.98	6.97	8.97	4.99			145	104	10	ALAN PRICE Soundtrack Mercury 302 271	5.98					
115	116	11	HELEN MEYER I Don't Know How to Love Him Mercury 302 271	5.98	6.97	8.97	4.99			146	140	34	BILLY PRESTON Mercury 302 271	5.98					
116	117	11	DEEP PURPLE Who Do We Think We Are? Mercury 302 271	5.98	6.97	8.97	4.99			147	117	12	MY LIFE Soundtrack Recordings Mercury 302 271	5.98					
117	118	11	JEFF BECK and TOM BOWEN and CAROL ANN ALLISON Mercury 302 271	5.98	6.97	8.97	4.99			148	148	11	SPINET The Best of Mercury 302 271	5.98					
118	119	11	AL GREEN To the Beat Place Mercury 302 271	5.98	6.97	8.97	4.99			149	121	17	DAK HAKS and THE HOT LIPS Mercury 302 271	5.98					
119	120	11	DONNY HATHWAY Mercury 302 271	5.98	6.97	8.97	4.99			150	122	17	THE NAME OF THE GAME Mercury 302 271	5.98					
120	121	11	CHABET Mercury 302 271	5.98	6.97	8.97	4.99			151	149	21	DAVID BOWIE Mercury 302 271	5.98					
121	122	11	SWINNERS Mercury 302 271	5.98	6.97	8.97	4.99			152	146	2	HERBIE HANCOCK Mercury 302 271	5.98					
122	123	11	ELVIS PRESLEY Mercury 302 271	5.98	6.97	8.97	4.99			153	163	5	PINK FLOYD Mercury 302 271	5.98					
123	124	11	DANNY featuring Tony Orlando Mercury 302 271	5.98	6.97	8.97	4.99			154	156	6	CONWAY TRINITY and LORETTA LYNN Mercury 302 271	5.98					
124	125	11	ROLLING STONES Mercury 302 271	5.98	6.97	8.97	4.99			155	157	6	PAPER MON Mercury 302 271	5.98					
125	126	11	CROWEN WASHINGTON, JR. Mercury 302 271	5.98	6.97	8.97	4.99			156	158	1	DAVID PLAYERS Mercury 302 271	5.98					
126	127	11	QUINT JONES Mercury 302 271	5.98	6.97	8.97	4.99			157	159	1	HATARI X Mercury 302 271	5.98					
127	128	11	HELEN MEYER Mercury 302 271	5.98	6.97	8.97	4.99			158	150	19	PERRY COMPTON Mercury 302 271	5.98					
128	129	11	ENGELBERT HUMPERDINK Mercury 302 271	5.98	6.97	8.97	4.99			159	162	3	ETNA HAYS Mercury 302 271	5.98					
129	130	11	ROCKMAN-TURNER OVERDRIVE Mercury 302 271	5.98	6.97	8.97	4.99			160	126	19	NOVEN DALTREY Mercury 302 271	5.98					
130	131	11	MANHATTEN ORCHESTRA Mercury 302 271	5.98	6.97	8.97	4.99			161	163	4	PETER BAKER Mercury 302 271	5.98					
131	132	11	SOUTHERN BROTHERS Mercury 302 271	5.98	6.97	8.97	4.99			162	164	9	EL CHICAGO Mercury 302 271	5.98					
132	133	11	HELEN MEYER Mercury 302 271	5.98	6.97	8.97	4.99			163	165	1	SHIRLEY BASSEY Mercury 302 271	5.98					
133	134	11	HELEN MEYER Mercury 302 271	5.98	6.97	8.97	4.99			164	175	4	LOVE UNLIMITED Mercury 302 271	5.98					
134	135	11	HELEN MEYER Mercury 302 271	5.98	6.97	8.97	4.99			165	141	30	GLAYDYS ANGELO & THE PIPS Mercury 302 271	5.98					
135	136	11	HELEN MEYER Mercury 302 271	5.98	6.97	8.97	4.99			166	153	23	ANNE ARCADE Mercury 302 271	5.98					
136	137	11	HELEN MEYER Mercury 302 271	5.98	6.97	8.97	4.99			167	168	7	HARAZM Mercury 302 271	5.98					
137	138	11	HELEN MEYER Mercury 302 271	5.98	6.97	8.97	4.99			168	154	14	LOBO Mercury 302 271	5.98					
138	139	11	HELEN MEYER Mercury 302 271	5.98	6.97	8.97	4.99			169	170	4	THUNDERCAP NEWHAR Mercury 302 271	5.98					

TOP LPs & TAPE

A-2 LISTED ARTISTS

139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158
159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178
179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198
199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218
219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238
239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258
259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278
279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298
299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318
319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338
339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358
359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378
379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398
399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418
419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438
439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458
459	460	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475	476	477	478
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519	520	521	522	523	524	525	526	527	528	529	530	531	532	533	534	535	536	537	538
539	540	541	542	543	544	545	546	547	548	549	550	551	552	553	554	555	556	557	558
559	560	561	562	563	564	565	566	567	568	569	570	571	572	573	574	575	576	577	578
579	580	581	582	583	584	585	586	587	588	589	590	591	592	593	594	595	596	597	598
599	600	601	602	603	604	605	606	607	608	609	610	611	612	613	614	615	616	617	618
619	620	621	622	623	624	625	626	627	628	629	630	631	632	633	634	635	636	637	638
639	640	641	642	643	644	645	646	647	648	649	650	651	652	653	654	655	656	657	658
659	660	661	662	663	664	665	666	667	668	669	670	671	672	673	674	675	676	677	678
679	680	681	682	683	684	685	686	687	688	689	690	691	692	693	694	695	696	697	698
699	700	701	702	703	704	705	706	707	708	709	710	711	712	713	714	715	716	717	718
719	720	721	722	723	724	725	726	727	728	729	730	731	732	733	734	735	736	737	738
739	740	741	742	743	744	745	746	747	748	749	750	751	752	753	754	755	756	757	758
759	760	761	762	763	764	765	766	767	768	769	770	771	772	773	774	775	776	777	778
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799	800	801	802	803	804	805	806	807	808	809	810	811	812	813	814	815	816	817	818
819	820	821	822	823	824	825	826	827	828	829	830	831	832	833	834	835	836	837	838
839	840	841	842	843	844	845	846	847	848	849	850	851	852	853	854	855	856	857	858
859	860	861	862	863	864	865	866	867	868	869	870	871	872	873	874	875	876	877	878
879	880	881	882	883	884	885	886	887	888	889	890	891	892	893	894	895	896	897	898
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919	920	921	922	923	924	925	926	927	928	929	930	931	932	933	934	935	936	937	938
939	940	941	942	943	944	945	946	947	948	949	950	951	952	953	954	955	956	957	958
959	960	961	962	963	964	965	966	967	968	969	970	971	972	973	974	975	976	977	978
979	980	981	982	983	984	985	986	987	988	989	990	991	992	993	994	995	996	997	998
999	1000	1001	1002	1003	1004	1005	1006	1007	1008	1009	1010	1011	1012	1013	1014	1015	1016	1017	1018
1019	1020	1021	1022	1023	1024	1025	1026	1027	1028	1029	1030	1031	1032	1033	1034	1035	1036	1037	1038
1039	1040	1041	1042	1043	1044	1045	1046	1047	1048	1049	1050	1051	1052	1053	1054	1055	1056	1057	1058
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1079	1080	1081	1082	1083	1084	1085	1086	1087	1088	1089	1090	1091	1092	1093	1094	1095	1096	1097	1098
1099	1100	1101	1102	1103	1104	1105	1106	1107	1108	1109	1110	1111	1112	1113	1114	1115	1116	1117	1118
1119	1120	1121	1122	1123	1124	1125	1126	1127	1128	1129	1130	1131	1132	1133	1134	1135	1136	1137	1138
1139	1140	1141	1142	1143	1144	1145	1146	1147	1148	1149	1150	1151	1152	1153	1154	1155	1156	1157	1158
1159	1160	1161	1162	1163	1164	1165	1166	1167	1168	1169	1170	1171	1172	1173	1174	1175	1176	1177	1178
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1199	1200	1201	1202	1203	1204	1205	1206	1207	1208	1209	1210	1211	1212	1213	1214	1215	1216	1217	1218
1219	1220	1221	1222	1223	1224	1225	1226	1227	1228	1229	1230	1231	1232	1233	1234	1235	1236	1237	1238
1239	1240	1241	1242	1243	1244	1245	1246	1247	1248	1249	1250	1251	1252	1253	1254	1255	1256	1257	1258
1259	1260	1261	1262	1263	1264	1265	1266	1267	1268	1269	1270	1271	1272	1273	1274	1275	1276	1277	1278
1279	1280	1281	1282	1283	1284	1285	1286	1287	1288	1289	1290	1291	1292	1293	1294	1295	1296	1297	1298
1299	1300	1301	1302	1303	1304	1305	1306	1307	1308	1309	1310	1311	1312	1313	1314	1315	1316	1317	1318
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1359	1360	1361	1362	1363	1364	1365	1366	1367	1368	1369	1370	1371	1372	1373	1374	1375	1376	1377	1378
1379	1380	1381	1382	1383	1384	1385	1386	1387	1388	1389	1390	1391	1392	1393	1394	1395	1396	1397	1398
1399	1400	1401	1402	1403	1404	1405	1406	1407	1408	1409	1410	1411	1412	1413	1414	1415	1416	1417	1418
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1459	1460	1461	1462	1463	1464	1465	1466	1467	1468	1469	1470	1471	1472	1473	1474	1475	1476	1477	1478
1479	1480	1481	1482	1483	1484	1485	1486	1487	1488	1489	1490	1491	1492	1493	1494	1495	1496	1497	1498
1499	1500	1501	1502	1503	1504	1505	1506	1507	1508	1509	1510	1511	1512	1513	1514	1515	1516	1517	1518
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1539	1540	1541	1542	1543	1544	1545	1546	1547	1548	1549	1550	1551	1552	1553	1554	1555	1556	1557	1558
1559	1560	1561	1562	1563	1564	1565	1566	1567	1568	1569	1570	1571	1572	1573	1574	1575	1576	1577	1578

Don Nix is in Memphis Heat.

His "Hobos, Heroes and Street Corner Clowns" is really burning. As of September 13th, Don Nix is on a total of 57 FM and Top 40 stations, with more being added daily. Reports are in with medium to heavy and movin' up from:

KADI and KSHE, St. Louis; WHSE,

WVY, WORJ, WOVL, WUSF, Florida; KLOL, KRMM, KEXL, KAFM, Texas; WMMR, Philadelphia; WBCN, WNTN, WDRU, WHCN, WPLR, WHYY, Massachusetts; WRPI, Troy; WHFS, WKTK, WAYS, Washington/Baltimore; WGOE, WOWI, Virginia; WJOM, Chicago; WZMF, Milwaukee; KQRS, Minneapolis; WABX, CJOM, Detroit; WMMS, WEBN, WCOL, Ohio; KSAN, KZAP, KSJO, KCML, KLOS, KNAC, KPRI, KGB, California; KOL, KISW, KTAC, Washington; KINK, KQIV, KZEL, Oregon; KOKB, Mesa; KFML, KBDI, Denver. And KINT, El Paso; KGB, San Diego; and, in Memphis, WMC-FM.

Now that's a hot album. And it's getting hotter by the minute. If you aren't programming "Hobos, Heroes and Street Corner Clowns," give it a listen. You'll warm up to it.

WATCH FOR DON NIX'S NEW SINGLE "SHE'S A FRIEND OF MINE" b/w "WHEN I LAY MY BURDEN DOWN."

The Stax Memphis Heat Keeps On Comin'.



DON NIX

Hobos, Heroes
and
Street Corner Clowns



HOBOS, HEROES, AND STREET CORNER CLOWNS, ENS 1032, On Enterprise Records and Tapes

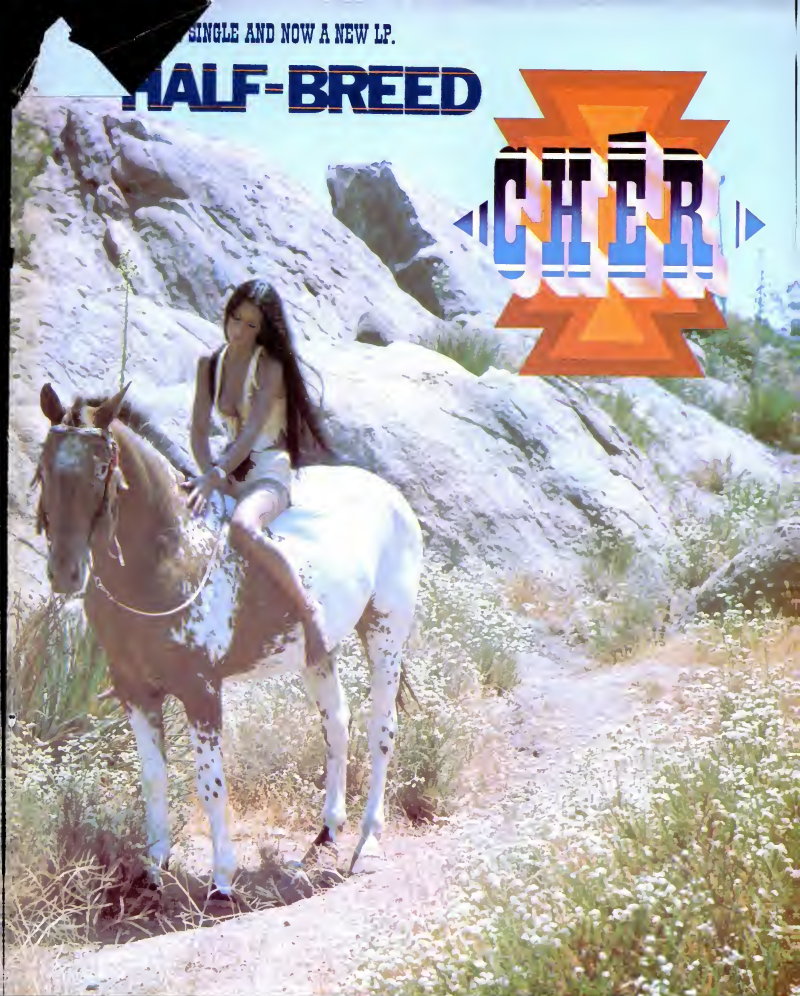
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SINGLE AND NOW A NEW LP.

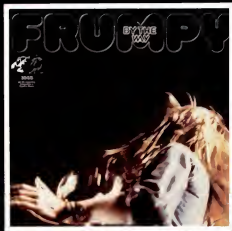
HALF-BREED



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WATCH FOR THE UP AND COMING TOUR OF

EPITAPH

(Scheduled to begin on November 1, 1973)

Interested parties please contact Billingsgate Records